VOGUE

GOOD NEWS
IN
AMERICAN
READY-TO-WEAR
COLLECTIONS

Paris
Collections:
First Report

Incorporating Vanity Fair
September 1, 1949
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries
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Bates brings cotton flannel out of the nursery and sends it off to an office, or anywhere, neatly printed in little calico patterns, vat-dyed in suave solid colors, and Sanforized so it can be washed repeatedly without matting or shrinking. Here, Bates bright new career cotton is worn by a bright young career girl, Katherine Cassidy, in a blouse and skirt to duplicate from Vogue Patterns 6837 and 6860.

Bates FABRICS

"Loomed to be Heirloomed"

BATES FABRICS, INC., 80 WORTH STREET, NEW YORK 13

BG Original Suit

ready-to-wear
designed by us
sold only by us

RONNY JAQUES

Well-rounded little suit in deep blue or black wool caressed with rabbit's hair, collared and cuffed with black rayon velvet. Sizes 10 to 16, $265 (fashionable addenda, the little mink ascot). From our new collection of ready-to-wear Suit-Exclusives on the Second Floor.
The pouff-beret, from our Made-to-Order Millinery Salon, Fourth Floor.

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

b. h. wragge

does clothes for autumn living

1. Ripple-collared one piece dress in two tones of wool crepe. Yellow finch, Oriole orange, Wren buff top—all with dark grey skirt. 49.95. **2.** Clipped bolero of nubby Shetland. Yellow finch, Oriole orange, Wren buff. 29.95. Checked tweed skirt with slot seams front and back. Same colors combined with oxford grey. 22.95.
3. Pheasant check jacket, to belt or not to belt. Yellow finch, Oriole orange, Wren buff—all combined with oxford grey. 45.00. Matching checked tweed skirt with slot seams forming inverted pleats front and back. 22.95. Long sleeved blouse of worsted wool jersey. White only. 12.95. **4.** Slim checked tweed waistcoat. Yellow finch, Oriole orange, Wren buff—all with back of oxford grey. 17.95. Men's wear worsted skirt in oxford grey. 22.95. B. H. Wragge shirt of rayon tissue faille. Convertible neck. White only. 10.95.
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Native to New York . . . our exclusive B. H. Wragge Pheasant tweeds

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New York Chicago
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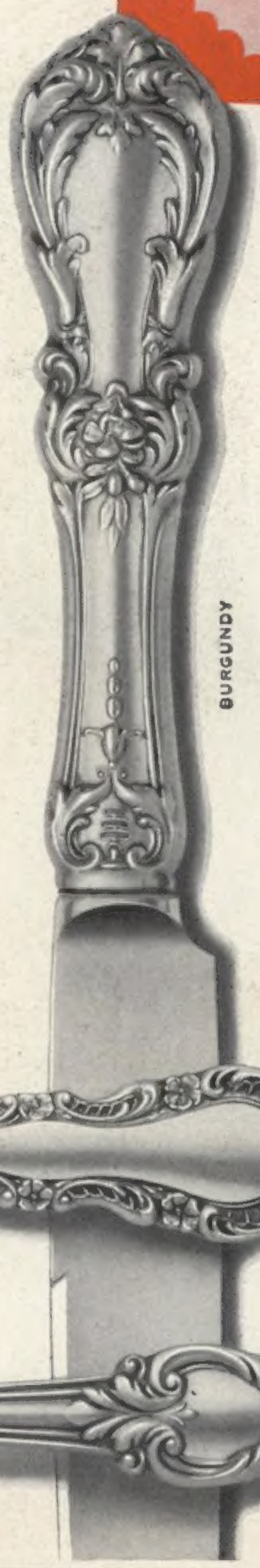
● You like lovely jewelry, intimate Sunday night suppers, the happy glow of familiar faces 'round the fireplace. You have your heart set on a small, elegant house near town — and Burgundy, *your* silver pattern because it's so rich in tradition.

See Burgundy, and all the other beautiful Reed & Barton designs in solid silver. From these patterns, created by America's *quality* silversmiths, choose one to reflect your very own personality.



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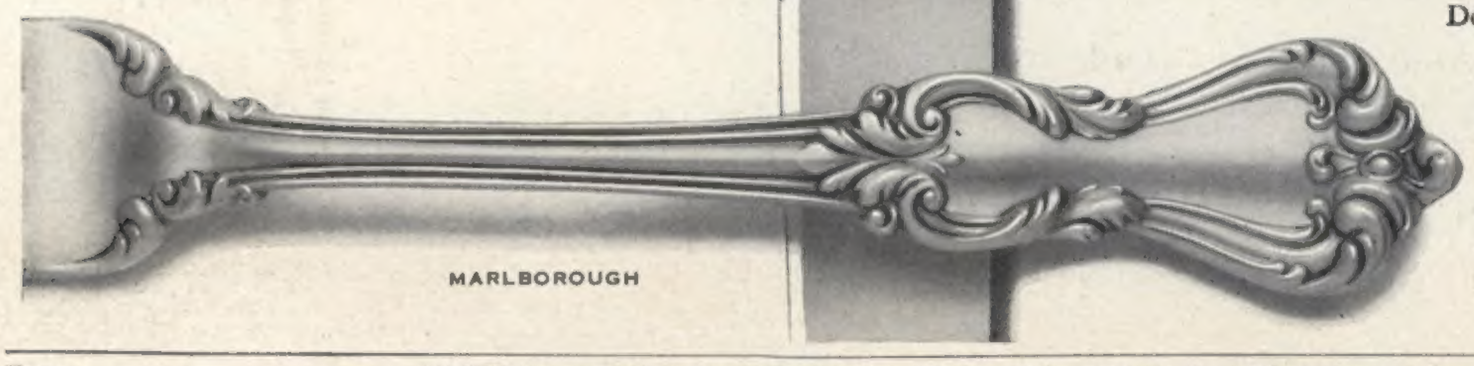
FRENCH RENAISSANCE

GEORGIAN ROSE



MARLBOROUGH

● *Six-piece place setting,* $22.50 to $28.75, *including tax, at leading jewelry stores and silverware departments.*

Helpful Hostess Hints: For fascinating, valuable booklet, "How To Be A Successful Hostess," send 10c to Box 990, Dept. V, Taunton, Mass.

Vogue
September 1st, 1949

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Vol. 114, No. 4
Whole No. 1834

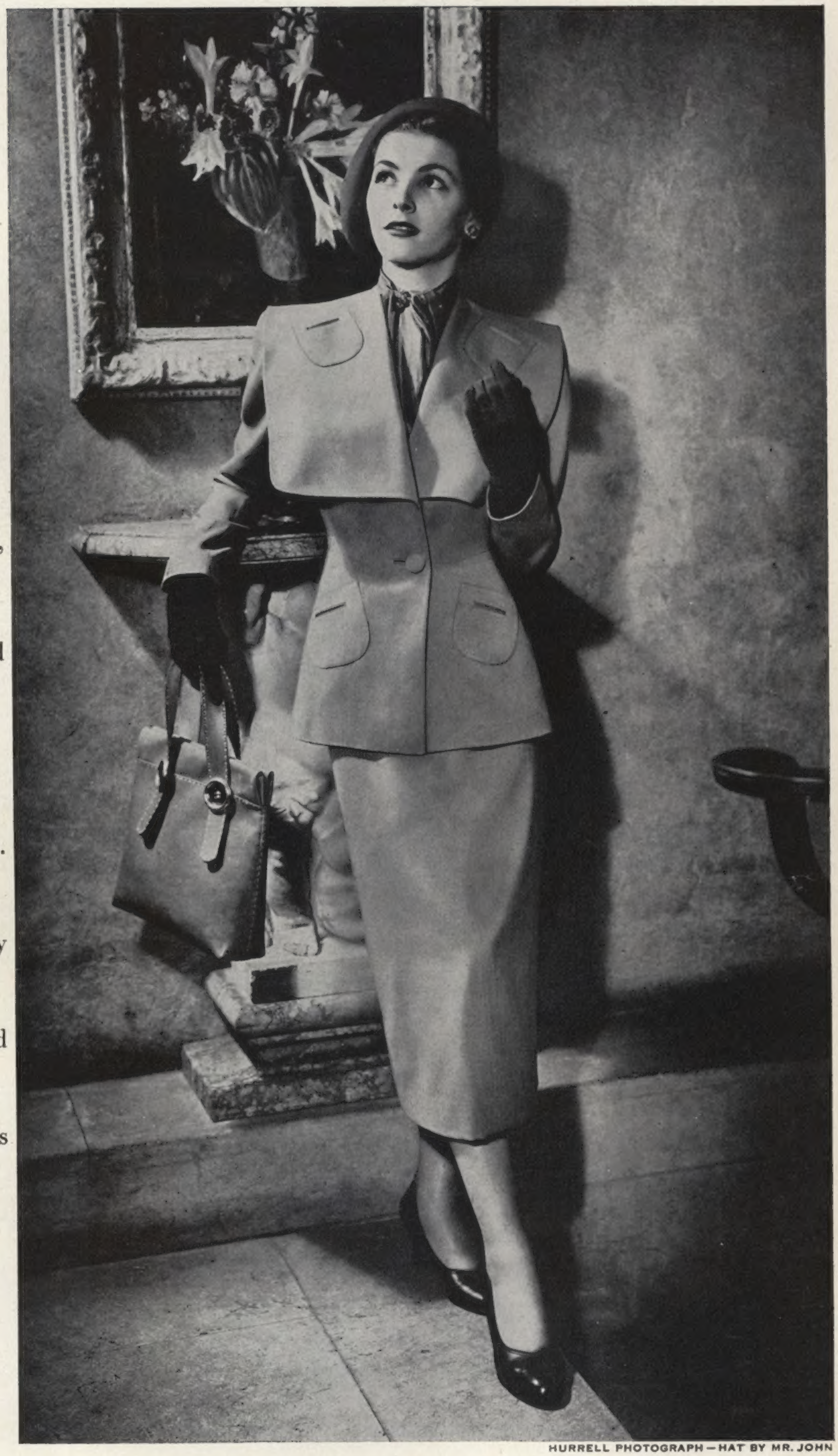
Young-Timers choose for their first fashion adventure an exclusive Bendel Original
that's slick as a suit, soft as a dress.
Cotton Velveteen Jacket, brief as a bus boy's . . . whirl-wide Wool Skirt.
In glowing copper or bottle green . . .
also in color duets: red jacket, navy skirt; blue with taupe. Sizes 10 to 16 . . . $35.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Lilli Ann

of san francisco

does a series of "big occasion" suits like this, all with jackets dream-tailored over custom-tailored innerbodies to insure lovely lines, all with skirts half-lined to hold their form... all with exciting couturier details, meticulous finish. This one has a rhythmic jacket, very flattering lapels and very newsy pocket-work... comes in finest sheen gabardine, very good colors... about seventy dollars... at F & R Lazarus & Co., Columbus ...and fine stores everywhere.



HURRELL PHOTOGRAPH—HAT BY MR. JOHN

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THE COAT WITH TWO LIVES . . . our remarkable reversible in fur and cloth with the versatility of two completely different coats. Black-dyed American broadtail-processed lamb, one side . . . fine wool suede cloth the other, in black, black bean brown, black mint green or deep wine, sizes 10 to 20, 38 and 40, at 255.00.

Altman coats, third floor

FIFTH AVENUE **B. ALTMAN & CO.** NEW YORK

HUTZLER'S soft little suit by Maurice Rentner . . . a matter of curve and contrasting textures . . . fine-spun black and white tweed, just touched with black velvet. Ours alone in Baltimore.

This is the theater dress
Jacques Fath designed in America
for Joseph Halpert—165.00—
it is in his beautiful new
American collection which is
ours alone.
Hood-

The fluid coat by Mangone. Lines drawn by an expert flow from the persian collar the finely shaped body, the winged deep sleeves. Of Forstmann's smooth black wool, 385. Designer Collections.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

S.F.A. exclusive: Rodier wool costume suit by Jo Copeland of Pattullo. Frail waisted, the hips accented with side buttonings. Wool jersey blouse with inset scarf of sheer Rodier wool print, 235. Designer collections.

HATS MADE EXCLUSIVELY FOR S.F.A. BY OTTO LUCAS OF LONDON. PHOTOS BY KAY BELL

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NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

Good theatre... the sweep of lustrous satin

HORST VOGUE STUDIOS

Miron
puts plaid in its
proper place...
in rich worsted.
JACQUES FATH (Paris-New York)
designs it for
JOSEPH HALPERT.
100% virgin wool.
Miron Mills, Inc.
51 Madison
Ave.,
New York
Miron
woolens
HAT BY FLORENCE REICHMAN

The willowy yet womanly silhouette of 1950, in pure wool—the volplane hat. From our collection of Lilly Daché costumes and millinery.
Frost Bros.
San Antonio

RAWLINGS

BARRY ALDRICH NEW YORK

New again, the wonderful melts-at-a-glance softness of wool broadcloth by Stevens...in an eloquent suit with a lined jacket of crescent-curves, a skirt slim as a scythe. Navy, taupe, black. About $70.00. At fine stores everywhere. In New York at **LORD & TAYLOR**; in Chicago at **MARSHALL FIELD'S "28 Shop"**.

HAT BY MR. JOHN

to grace the American scene

What a *heavenly* hat! *Color* is its secret. Famed milliner Mr. Fred, of John Frederics, says: "Color makes a costume *sing!*"

COLOR *makes the fabulous difference!*

REVLON *makes the fabulous colors!*

Why do pale, colorless fingertips make even the loveliest hands look instantly *older*, infinitely *less-lovely*... make even the smartest costume look somehow incomplete!

Because color on fingertips and lips is more than just a fashion...it's a *vital part of the complete picture of you.*

Fabulous, *the stay-on power of Revlon's ever-improved nail enamel and lipstick!*

PHOTO: JOFFE-VOGUE STUDIOS. COLOR-CASTING BY REVLON. COSTUME: JOHN FREDERICS. JEWELS: HARRY WINSTON. © 1949 REVLON PRODUCTS CORP. COLOR AS ACCURATE AS PRINTING METHODS ALLOW.

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FOR FALL AND WINTER

in Beautiful **Bryans**

Miron
woolens
HANDMACHER's shoulder-pocket suit in Aristo gabardine... in miron's smooth-as-silk worsted gabardine. 100% virgin wool.
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HAT BY MR. JOHN

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my newest perfume . . .
"Cachet" . . . thrilling, vibrant
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Set your heart on being
among the first to wear it . . .

Lucien Lelong

All emphasis on charm of manner.... rare silk satin made lovelier still by drifts of intricate lace! A romantic flush of hues: darkling brown, champagne, maize, pink, dove, blue, nude, black, navy and white! Sizes 32 to 42. At the nicest stores everywhere.

Heavenly silk lingerie by Fiseler

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The CHOKER, $12.50 • The NEW LENGTH PENDANT NECKLACE, $15 • The BRACELET, $10.
The EARRINGS $10 (all plus tax) • Each piece bears the signature of Monet.
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Fred A. Block
masterfully strokes slimming stripes of pure imported worsted . . . his dynamic suit with great pockets carved away from gentle contour lines. About one hundred and twenty-five dollars.

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Crescendoe

GLOVES by Superb

Lilt 3.50

Medley 4.00

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Palumbo

Peck and Peck

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Those artfully designed favorites . . . Benningtweeds . . . are leading contenders for the fall tweed stakes. Woven by the famous "Old Bennington Weavers" of Vermont . . . tailored in Peck and Peck's inimitable tweed-knowing manner! From a notable collection, we present a subtle plaid suit with matching straight coat. In gray and blue or brown and teal, sizes 10 to 20. The suit, 69.95; coat 59.95; matching hat, 12.95

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Lizabeth Scott, co-starring in the Hal Wallis production "Bitter Victory," a Paramount Picture

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the Look of Real Jewelry

..the choker pendant

...our own new idea, inspired by French couturier originals. One strand close, the other dangling, giving the effect of two separate necklaces. Note please, the medallion on still-life choker pendant, which has a secret perfume cache, can be detached and worn as pin too.

Necklaces about 12.50*

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New daytime urbanity in black rayon crepe with look-back drama, graceful draping, buttons-on-the-diagonal. Sizes 10 to 20. 110.00

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Valley's dearly beloved little walker, new again, news again in burnished cultured calf. The famous Valley elasticized fit is an integral part of its chic; the underlying reason for its long-distance comfort.

In black, cognac, antiqued red or green . . . one of a Valley collection priced from $12.95 at many of America's finest stores. For the name of the store nearest you, write to the Valley Shoe Corporation in Saint Louis.

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Sondheim cuts banker's-gray flannel in the round, gives it polished, feminine elegance. Surprise scarf and lining—a tawny-toned flash of warm apricot. $125.

HAT BY JOHN FREDERICS

because you like clothes with character; lines that better your figure; perfection that starts with the fabric and ends with the last hand-finished detail, you'll enjoy an original by

Your most important fall costume—first a dress, then a suit—of beautiful Botany Brand® Marchan gabardine, designed and tailored in the best I. Doctor tradition. The dress bodice, of soft crepe, matches the color of the attached, slim gabardine skirt. Newest fall shades. 12-44; 12½-26½. About $110.

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The late day costume

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A Jacques Fath original...short wrapped jacket over a strapless dress...pure French in spirit...customed for you by Joseph Halpert. Representative of Carson's collection of truly important clothes bearing the signature, in name and nature, of the world's topflight designers.

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THE ZOOLOGICAL GARDEN INSPIRES

ADRIAN

for your proudest moments...

DIVISIONNAIRE

partitioned within . . . significant fashion news throughout in rich suede . . . also polished calf, in Fall colors. $25.00.*

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Fred. A. Block floats a fan-shaped back panel, susceptible to motion, from the jacket of this rayon crepe suit-dress. A pale pink rayon satin collar and tie capture front-view attention. Black or burgundy; misses' sizes. Exclusively at Smartwear in Milwaukee . . . 69.95

A dramatic suit by DAVID GAINES, beautifully fashioned in Pacific-Sheen —smooth, smart, all-wool worsted sheen gabardine by Pacific Mills. About $70. Shown in Shakespearean color Verona.

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*Reg. U. S. Pat. Off.

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Ducharne uses Celanese yarn in an ottoman fabric of great elegance for this Ben Reig Original designed by Omar Kiam. Leading mills the country over use Celanese yarn in their foremost fabrics.

CELANESE CORPORATION OF AMERICA, NEW YORK 16

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ben barrack

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of essential dresses for autumn.

In Forstmann's Oriella...

in maple, pine green, redwood, winter navy or black

and yarn-dyed in grey or nutria brown.

Sizes 10 to 18.

About $50

HAT BY CHANDA

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Ben Reig DESIGN BY Omar Kiam
Harzfeld's
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Dress Styled by Henry Rosenfeld

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...the miracle fabric with startling surface texture...Wash it! It dries in 45 minutes...requires no ironing! Wear it! Woven of 100% DuPont nylon. In ready-to-wear and by the yard. For the name of the store in your city write Cohama Fabrics, 1412 Broadway, New York 18.

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Casual elegance.
...but elegance surely, is the keynote of this Maurice Rentner suit with gentled jacket punctuated by black buttons and braid, brilliantly lined so color flashes at your cuffs with every pretty gesture. It's here... at the vast, incredibly versatile institution...the unique city of shopping that is Kaufmann's.
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Also available by the yard at fine stores everywhere. I. A. WYNER & CO., INC. · 1441 Broadway, New York 18

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designed by
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Jacqueline

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Incomparable . . . a word well-suited to these handsome new Jacquelines! Incomparable for continental charm, for detailed excellence! Incomparable for the quality of suedes and calfskins used . . . Truly, you will find no finer shoes at these prices.

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measure-meant for you
Checks payable to you in smartness! Every inch perfectly proportioned for your half-size figure. (left) . . . Hounds-tooth check suit of Bur-Mil rayon. Red 'n black, green 'n orchid. tan 'n black. Sizes 12½ to 22½. Under $18. (right) . . . Jacket dress of fine rayon crepe with hounds-tooth jacket. Red 'n black, tan 'n brown, green 'n orchid checks with matching solid-toned dress. Sizes 14½ to 24½. Under $18.
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Marvellously mated, the seal-lined coat of gold and black French wool over a suit of Forstmann's Zuckay. Beret, Toni Sorel

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the new stocking colors
for the loveliest legs in the world

Costume by Vera Maxwell for Strawbridge & Clothier, Philadelphia

Exquisite stocking shades . . . to complement your individual costume and accessories in this season's new color wheel of fashion! In sheer, sheer Berkshire 51-Gauge Nylons and Nylace Kantruns . . . better-fitting, longer-wearing . . . in your exact size and length. The stocking shade illustrated is *Tawny Copper*. From $1.35 to $1.95.

sheer sheer **Berkshire** stockings

Nylace Reg. U. S. Pat. Off.
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NEW FLAIR FOR CORDUROY...now enhanced with

the softness and pliancy of rayon, "Juillcord"—Juilliard's brilliant new development

in Avisco rayon and cotton—inspires this beautifully draped dress by Claire McCardell.

Lord & Taylor, New York; Ransohoffs, San Francisco; Neiman-Marcus, Dallas.

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RAYON

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Jewelry by Van Cleef & Arpels

MONTE-SANO *Creates*

a stunning suit, superbly tailored as only he can, with the jacket in Forstmann's urbane woolen—subtle, pencil-striped with a touch of silver Lurex®.

Lurex *Enriches*

contemporary fabrics with the traditional elegance of metallic threads. Lurex, the non-tarnishing metallic yarn, is odorless and dry-cleans readily. It is smooth and soft to the touch, pliable and light in weight. Look for the Lurex label. *The Dobeckmun Company, Yarn Division, Cleveland 1, Ohio. New York Office—250 West 57th Street*

Lilly Daché hat

There's a conspiracy afoot...

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5.95 *and* **6.95**

Some styles **7.95**

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Plaid born to
the purple . . .
a Varel plaid
of smooth,
cloudweight woolen
primed for important
fashions . . .
e.g. this suit
with a sweeping coat
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you just know she wears them . . .

The short cocktail dress needs

the perfect stocking . . . 15 denier,

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The best shoes you can buy are the best buy!

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Introduces a new byword for brown

Filbert

in a series of

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Imported from England

Filbert is dark and rich, fashion's most favored shade

of all the couturier-courting browns.

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

Maurice Rentner
Eight Thirty
perfume

ROBERT BAGBY

McMullen's "Homespun"

Sheer tweed in colors vibrating with the excitement of modern painting. Exclusive fabric from Ria Herlinger. Designed by Dorothy Cox. Featured in finer stores—for names, write to McMullen Company, 475 Fifth Avenue, New York 17, N. Y.

McMullen

Nobility Plate*

Royal Rose

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. . . a name foremost in the merchandising history of America. At her Park Avenue residence, and in Southampton, Mrs. Wanamaker leads an interesting, varied life. She is active on the Fund Committees of a large hospital and settlement house. Since childhood, Mrs. Wanamaker has collected miniature china, jade and quartz. Her appreciation of the lovely is reflected, too, in her service of Nobility Plate—naturally in harmony with other fine appointments, since it is "Designed for America's Finest Tables."

Empire Crafts Corporation, Newark, New York State

*Trade-mark

an autumn weekend

by that imaginative Toni Drake

write for name of nearest dealer *Melori Shoe Corp., Boston, Mass.*

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S-S-SH it's NYLON
. . . they tell a story of wondrous
Kickernick nylon lingerie . . .
of luxurious, daisy-strewn lingerie with
amazing joy-of-wear and ease-of-care
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making lovely kin of the fine-
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the flattering bed jacket.
Pink, blue, white
Slip 7.95, Gown 16.95
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important alliance; Lennox bags and
Lennox
Small but capacious
satchel-handbag . . .
gleaming cordovan calf.
Lennox Bags, Saint Louis

DeLiso Debs in mellow cordovan calf

...glowing blend of brown and red; natural complement to every Fall costume color, including black. Congenial companion to city-mannered tweeds and all the urban, suburban classics, so truly, newly Autumn, 1949.

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designed by PALTER / DeLISO NEW YORK

De Liso Debs, Saint Louis

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Emphasizes important tailoring in suits at realistic prices. All the quality, workmanship and famous fit you expect with the Georgiana label.

Fine rayon gabardine ... washable and crease-resistant ... meticulously finished. Sizes 12-40 and 12½-22½. Green, brown, beige or navy. Under 13.00

Dressmaker detail on a muted striped worsted rayon suiting. Black, brown or navy. Sizes 12-20. Under 18.00

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Top note in Fall Fashions . . . it's the
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*Light colors slightly higher.
DOBBS hat shop
Park Avenue at 53rd Street, New York 22, N.Y.
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Soft worsted jersey
cut into blocks and stripes
and beautiful figures.
Two plaids, two winners by
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P.A.T
SIZES
Perfect American Type
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Be glad you're the Perfect American Type. P.A.T.
makes you a present of a fashion future . . . keeps a
keen sense of proportion . . . specializes in fitted flattery
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store and see yourself in a P.A.T. fall suit
or coat. You'll look inches taller.
MANDELBAUM COATS INC.,
512 Seventh Avenue, New York 18, N. Y.
HAT BY CHANDA
Grand Illusion

In the Cotton Field

NEWSY COTTONS—Headliners for winter include combination skirts of velveteen and corduroy, patchworked in border or diamond patterns — zoo-printed velveteens in python, zebra, and leopard designs for vests, blouses, stoles, berets—combinations of dyed-to-match velveteen and corduroy for cardigan and skirt ensembles.

COTTON COATS—Emphasizing cotton's place as a year-round fashion fabric, topflight designers choose wide wale corduroy and velveteen for coats — dressy princess designs, belted models with lots of pockets, and straight all-weather coats.

COTTON HATS—Hat collections are featuring rich velveteen and corduroy in such favorite styles as the helmet, beret, cloche, and "Dutchie"—molded, trim, and snug.

COTTON BLOUSES—The popular tradition of fine cottons for fine blouses is carried on in a variety of textures—velvet dotted and striped cottons, white on white dobbies, candy stripes, and sophisticated black satin stripes on black—with precise tucks, flaring collars, big sleeves.

TEEN AND JUNIOR COTTONS—The young crowd boosts cottons of various styles—checked and plaid gingham day dresses, velvet and corduroy coat dresses, suits, and date frocks—in colors which include young blue, beige, grey, red, and popular gold.

FIRESIDE COTTONS—Costumes specially created for college study hours, lounging, and dining at home are dramatic highlights of the season —quilted and plain checked gingham study coats with pajamas, coachman-styled coats in two shades of gold velveteen, and bolero and ankle-length skirt ensembles.

AMERICAN COTTON . . . . is selected by Dorothy Cox of McMullen for her perfect fall and winter suit with straight collar, slanted cuff pockets, and skirt with unpressed back pleat. The fabric by M. & W. Thomas is a new wrinkle-resistant menswear-type cotton in a Glen plaid pattern.

NATIONAL COTTON COUNCIL COTTON-TEXTILE INSTITUTE

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LIGHT

TOUCH

IS

THE

RIGHT

TOUCH

and PHILIP MANGONE
famous designer, is in accord!

as he adorns a pyramid coat silhouette with the Three Feathers symbol . . . the brilliant light touch that expresses good taste and fine fashion.

Mr. John agrees and echoes the same motif in a beautiful hat creation.

Just as you'll agree that the light touch in THREE FEATHERS is indicative of good taste in fine entertaining. For in the artful blending of rare 5, 6, and 7 year old whiskies and fine grain neutral spirits, the discriminating hostess always finds the light touch that is the right touch for every occasion.

Mangone suit available at LAY THORPE, New York.

For nearest store, write Three Feathers Fashion Reporter, 2 Park Ave., N.Y.

The light touch in

THREE FEATHERS

is the right touch

*RARE BLENDED WHISKEY. 86 PROOF. THE STRAIGHT WHISKIES IN THIS PRODUCT ARE FIVE YEARS OR MORE OLD. 35% STRAIGHT WHISKEY, 65% GRAIN NEUTRAL SPIRITS. 12% WHISKEY 5 YEARS OLD. 20% WHISKEY 6 YEARS OLD. 3% WHISKEY 7 YEARS OLD. MELROSE AND COMPANY, INC., NEW YORK, N. Y.

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HOSIERY

To blend with your very own skin tones... that's the special appeal of fall "As You Like It" Hosiery colors! So sheer and color-smart are these wondrous new nylons that they actually become a part of your leg complexion, as well as enhance the charm of your costume. Full-fashioned, smooth-fitting and long-wearing, too! At better hosiery counters... $1.35 to $1.95 the pair.

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woolens

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The subtle elegance of Juilliard's HUNT CLUB TWEED in Popover Gold complements the designing artistry in Monte-Sano's distinguished coat-dress. For stores featuring this and other fine Juilliard fabrics, in foremost fashions and by-the-yard, write to A. D. Juilliard & Co., Inc., 40 West 40th Street, New York, N. Y.

HAT BY JOHN FREDERICS

Juilliard
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100% VIRGIN WOOL

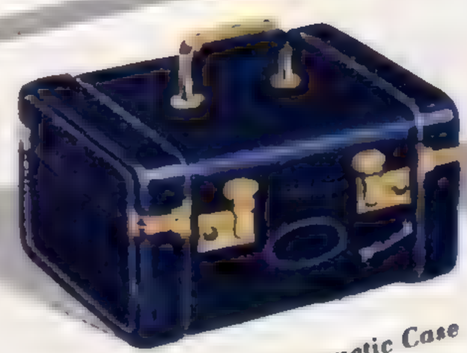
"The fashion-wise traveler chooses luggage as smart as her costume"

—SAYS Adele Simpson —FAMOUS FASHION DESIGNER

Adele Simpson *knows*—luggage is right up front in the fashion picture. Take it from her: "A matched set of WHITE STAR luggage will give you a chic, well-groomed look." Yes, there's glamour in WHITE STAR luggage—and superb craftsmanship, too. Sturdy construction, sparkling waterproofed gabardine coverings, extra-wide top-grain cowhide bindings and other features insure lasting beauty and *satisfying* service. In matched ensembles or individually, in an array of exciting colors—at surprisingly *moderate* prices!

Adele Simpson ensembles her new "Autumn Ember" wool suit with "Harvest" tone luggage by WHITE STAR.

Alligator-Finish Top-Grain Cowhide Leather Wardrobe



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TED CRONER

Upper bracket good-looks in these two new Fall suits, skillfully molded to beautifully concise lines. Clear-toned Prendergast patterned worsted and box weave—newsworthy values at only $60

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blending
the enchantment
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lace
with the
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undertones
of rustling
taffeta

an American fashion
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black lace over ginger taffeta; navy lace over kelly taffeta; chocolate lace over brown taffeta—sizes 10-20—about $70.

* an Ametex lace.

for store nearest you see page 208.

permanently
pleated
flounce and
bodice on this alluring
slip of nylon tricot
and nylon lace.
Needs no ironing...
not even the pleats,
which fall precisely
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precious tailoring is Rosenblum tailoring, is tailoring by master craftsmen who for decades have been making the finest ready-to-wear man-tailored clothes, the finest values in America.

this suit with Oxford patch-pocketed jacket, slim fly-front skirt and characteristic Rosenblum perfect drape, hand-picked edges . . . 39.95 . . . in finest coverts 35.00, gabardines and Rosenblum-exclusive all-wool worsted shantung 49.95. Topcoat also wearable as a belted jacket over the skirt . . . 39.95 . . . sizes 10 to 20 . . . at fine stores.

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in this true-fitting footwear,
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Yes, here are dream shoes
to work in . . . play in . . . *live* in!
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8.95 to 11.95 *(slightly higher in western states)*

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*especially created by Cymonette for only one fine store in your city

Yours is a dual personality in these suits designed to flatter every figure. First, you're crisply assured in impeccably tailored sheen gabardine (left, about $70).

Then, for a complete about-take . . . a perfect foil for your most feminine accessories, the dressmaker suit of worsted-wool crepe (right about $60).

Both in rich Fall shades, and black. Sizes 12 to 20.

*original design patents applied for

for store nearest you write THE ETKIN COMPANY, Inc., 230 West 38th Street, New York 18

Topics for Fall Conversation: Flattering triumvirate of Star Maid inspirations, subtly styled in soft, wonderful fabrics. *Left*—Pleated graciousness in fine worsted wool jersey. Precision tailored. Sizes 12 to 40. Soft Fall shades including teal, brick, navy and black. *Center*—Sheer worsted wool, highlighted with dramatic peg pockets. Sizes 10 to 20. Softly speckled natural, lime, heavenly blue, leaf green. *Right*—Blending wool knit and rayon gabardine combine in a two-piece charmer for easy elegance. Beige, red and green. Sizes 10 to 20.

For the name of the store in your city, write STAR MAID DRESSES, INC. 498 Seventh Avenue, New York 18

the mood...

the colors...

the splendor of fall...

Blouses that reflect lustrous perfection...delicately fashioned of flawless Italian silk...richly hand detailed with shirred couturier effects. *Left:* Style #109. Johnny collar tailored sports classic. *Right:* Style #110. Jewel neckline for your Fall ensemble. In subtle tones of Eggshell, Aqua, Grey, Pink, and Toast. Sizes 10 to 20.

$12.95

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Touch of the sophisticate . . . city colors

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. . . with the superbly-smooth foot that is *exclusively Belle-Sharmeer's.*

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for slender or small legs
Sizes 8 to 10

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for average size legs
Sizes 8½ to 11

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for tall, larger legs
Sizes 9½ to 11

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for largest legs
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PORTRAIT BROWN

completes your fashion picture

Rich, deep and handsome—this superb brown that blends with every type of fabric this Fall. Wear it with your new town tweeds, your dress-up clothes, your dress-down casuals. Wear it with sure enjoyment in its Paradise fit, with unexpected pleasure in its moderate price.

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Most styles $8.95 to $14.95

See these and other Fall Paradise fashions at leading stores everywhere or write for the name of your nearest Paradise dealer. Brauer Bros. Shoe Co., St. Louis 8, Mo.

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C. D.

TWO NEW DATE DRESSES FOR FALL . . . WITH EXCLAMATION POINTS IN THEIR LINES AND IN THEIR RICH FABRIC INTEREST.

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Carolyn selects the perfectly
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Wear it with its shapely
lined jacket...or wear the dress solo.
Handsomely detailed with
crystal and cut steel beads.
LEONARD ARKIN design in fall colors.
10 to 18. About **$50.**

Carolyn Modes are sold exclusively in
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it's Heller jersey

Warner's Alphabet Bra #2290. Pink, white, blue broadcloth. $1.50.

Looking for a lift, lovely?

Dreaming won't do it . . . but scheming will! For that beautiful uplift suits and sweaters love to hug, try these dreamy bras Warner's has schemed up for you alone.

Unlike old-fashioned bras that tried to squeeze all women into a few sizes, Warner's bras are 3-Way-Sized to let you choose your *cup, band* and *uplift.*

Here are three of Warner's 3-Way-Sized lovelies that come in wedding white nylon taffetas, baby-blue hug-u-close satin elastics, wicked black lacy nylons and just about everything you'd ask for. Prices? Planned to please the thrifty or the spendthrifty . . . from $1.00 up.

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1 Choose your cup size .....

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3 Choose your uplift .....

Some gowns say: wear a plunging bra with the accent on the ascent. Others demand a bra that gives you a soft, rounded look. Warner's have them all, from lift-a-little styles to lift-a-lot styles. Bra above is nylon marquisette and nylon taffeta. At finer stores everywhere.

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3-Way-Sized

Foundations and Bras

WORLD FAMOUS FOR LE GANT® • WARNERETTE® • STA-UP-TOP® • REDFERN® ABC® ALPHABET® • A'LURE® • "FREE-LIFT"

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HATS BY MR. JOHN

Linada Originals

masterpieces of fine detail for the discriminating woman

Suit of Forstmann's Milateen in rich venetian shades . . . about $130.

Coat of Forstmann's Chulana in the new, dramatic Fall colors—

Corsair, Belvedere, Gondola, Majolica, Barocco . . . about $150.

At fine stores everywhere or write ***LINADA COAT CO., INC.*** *252 West 38th Street, New York 18, N. Y.*

The two gingham-topped ladies seated so suavely on bolts of new U. S. ROYAL FABRICS are destined to make record above-the-table fashion talk. For they are both wearing masterly tailored Sidney Heller Blouses made of new Rubiyarn gingham . . . first of the U. S. ROYAL FABRICS by U. S. Rubber. As you might expect from this great company, making its debut into the world of fashion fabrics, Rubiyarn is superb. Smart in pattern. Striking in the brilliance of its colors. With just about the silkiest texture you've ever felt in a cotton. The finest retailers also carry Rubiyarn gingham by the yard.

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NAN Tailor TRADE MARK

Essential Classic

NAN TAILOR considers the many occasions when you would wear a tasteful casual. For them—and for you, she designs a dress of serene charms, its simple lines enhanced with stitched bows set strategically, with Ivy Leaf buttons thrice repeated. In Chapella*, a luxury rayon tissue faille. Black and town-tempoed fall tones. Sizes 12-20. About $18.

*Reg. U. S. Pat. Off. Style Reg. U. S. Pat. Off.

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A DIRECTORY OF FINE HOTELS AND RESORTS

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BERMUDA, though it has many resort hotels and visitors' cottages, still keeps its detached British colonial atmosphere. The pink, white, or blue houses; the narrow winding lanes, bordered with oleander and Bougainvillea, running between fields of sugar cane: the seclusion of the crescent beaches; these are still the appealing characteristics of Bermuda, just as in early provincial days. As an alternate to sight-seeing, the visitor may go in for a variety of warm-weather sports: golf, tennis, sailing, fishing and deep-sea diving for a view of the underwater life around the coral island.

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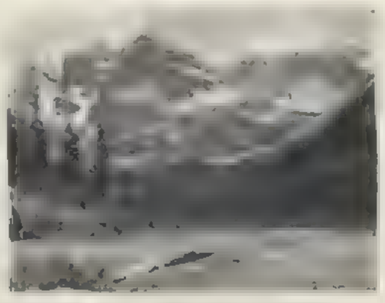
Colorado

ASPEN



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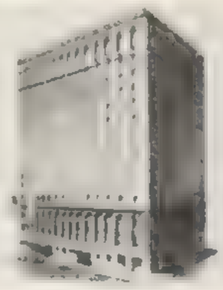

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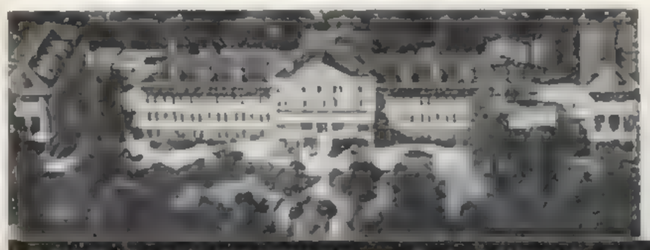

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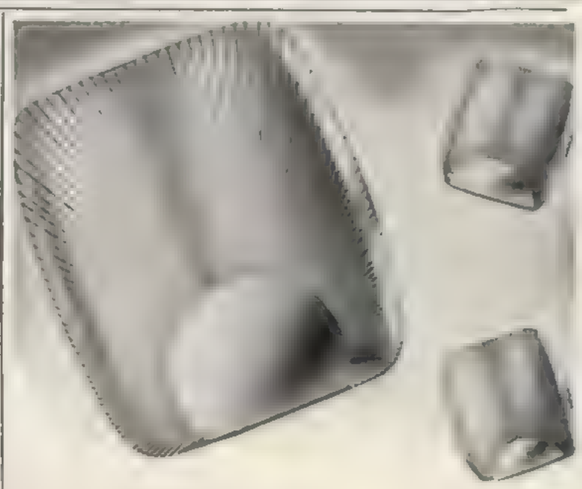

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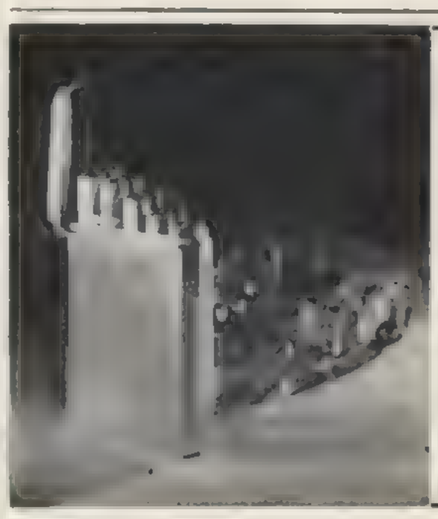

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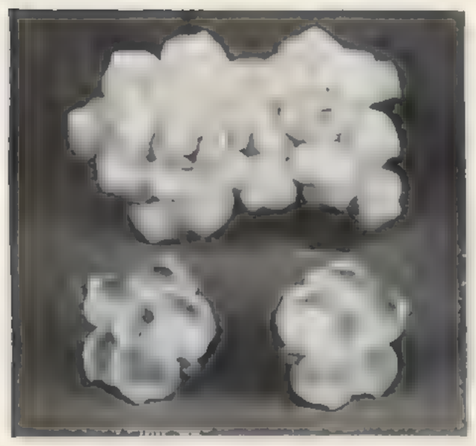

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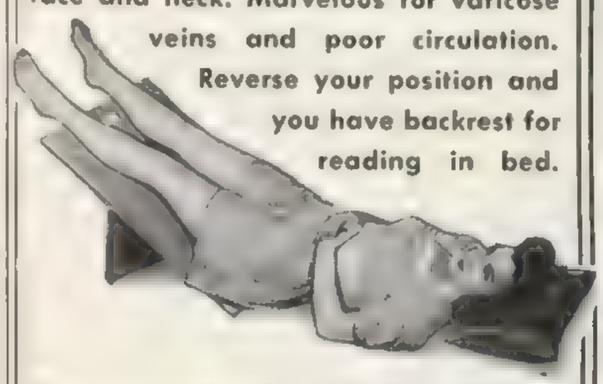

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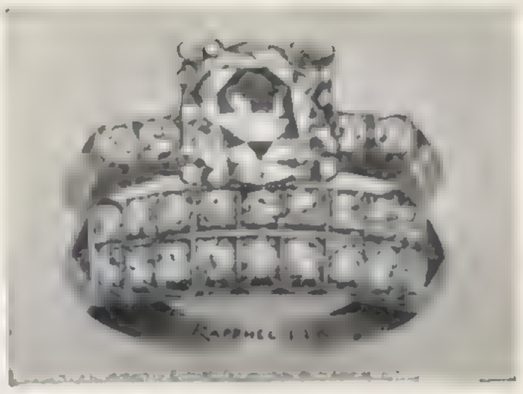

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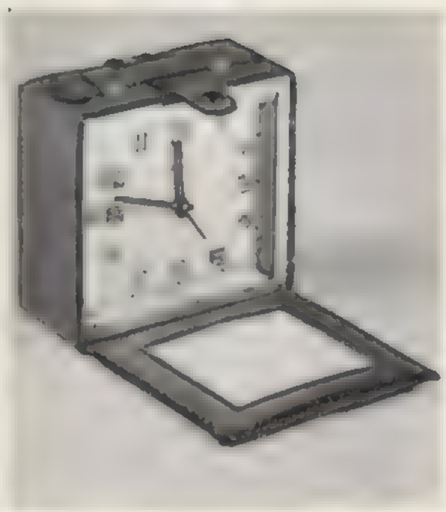

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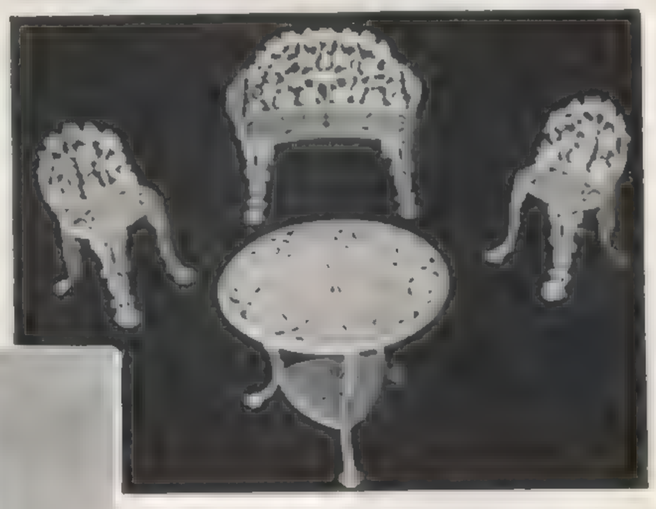

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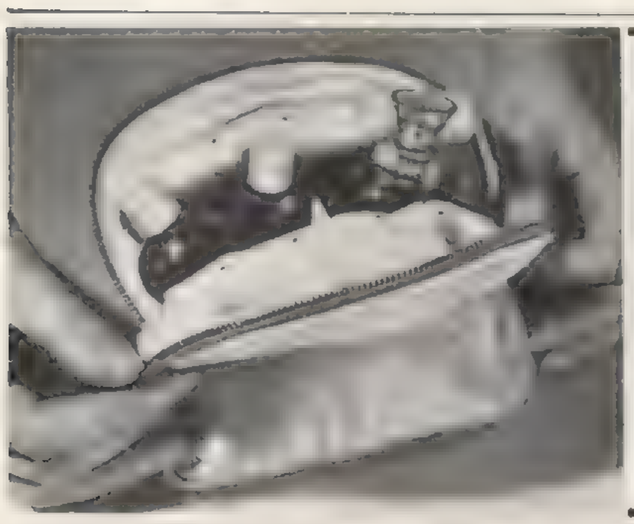

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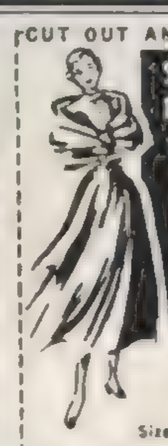

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COVER: The arrived hat, the slanted hat becomes here something of a record. Black velours with the deepest slant seen this season, lined from cheek to tip with dark carnations. The restaurant dress, red, shaded with black, of Staron silk-and-rayon ottoman. All, Christian Dior—New York. Bonwit Teller; Harzfeld's; I. Magnin; Hudson's. Lipstick, colour news: "Copper Red" by Yardley.

FRANCES MCLAUGHLIN

VOGUE

INCORPORATING VANITY FAIR

SEPTEMBER 1, 1949, CONTENTS

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when choosing your face powder
and your face powder foundation...
try the best!

GERMAINE MONTEIL'S FACE POWDER... AND BEAUTY BALM

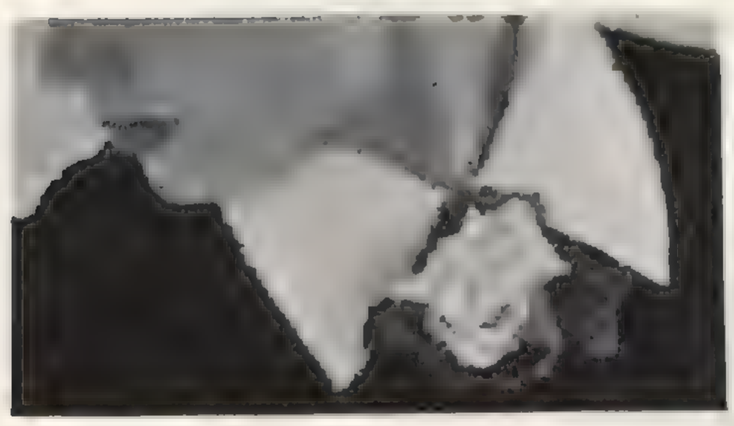
Germaine Monteil

VOGUE'S *eye view of Paris details*

Detail is the plus of the Paris Collections. The added gaiety, the stimulating individual ideas. The exclamation points that shine out like witty messages from each couturier this collection year. Here they are: The asymmetric, and nakedest of shoes, to wear in contrast with bulky winter woollens. The *gamine* haircut, jagged at the edges, the unexpected with the sleek, attenuated, siren look, the elaboration of necklines and sleeves. For evening: shoulder-long pendant earrings, like sparkling chandeliers. Unexpected jewels: dull black necklaces; multiple chains; passementerie necklaces. Ivy necklaces. Smoky-coloured plastic stone necklaces, multi-stranded. Jewelled pins worn on coat linings. One earring only. Fur surprises: enormous black fur muffs. Fur-edged evening chiffon. Civet cat muffs and bags. Gold lamé, lining fur coats. Long and longer umbrellas. Bag handles like umbrella crooks. Taupe velvet opera pumps. Very pointed shoes. Black glacé leather gloves, long, and pointed above the elbow. Mauve gloves, long and Edwardian looking. Important: the lacquered evening back-of-the-head bandeau, hair-coloured, and worn over short coiffures, giving a very *soigné*, covered-up head. Black with bright dark blue, bright dark blue with black—everywhere, day or night, silk or wool, town or country. Unexpected flashes of plaid in cuff linings, pocket facings. The ubiquitous black leather belt, accenting almost everything. Prim necklines, unbuttoning to deep décolletages. Convertible necklines, that switch from open asymmetric, to covered-up. Starched Eton collars on (surprise) dinner suits. Horned hats. The coal scuttle. The Picasso bicorne. Quilted hats. Stitched tulle hats. Flounced sleeves. Pockets like *croissants*. Quilted skirts. Buttons, buttons, buttons.

Perugia asymmetric shoe, shown at Dior here, I. Miller.

Chandelier earring



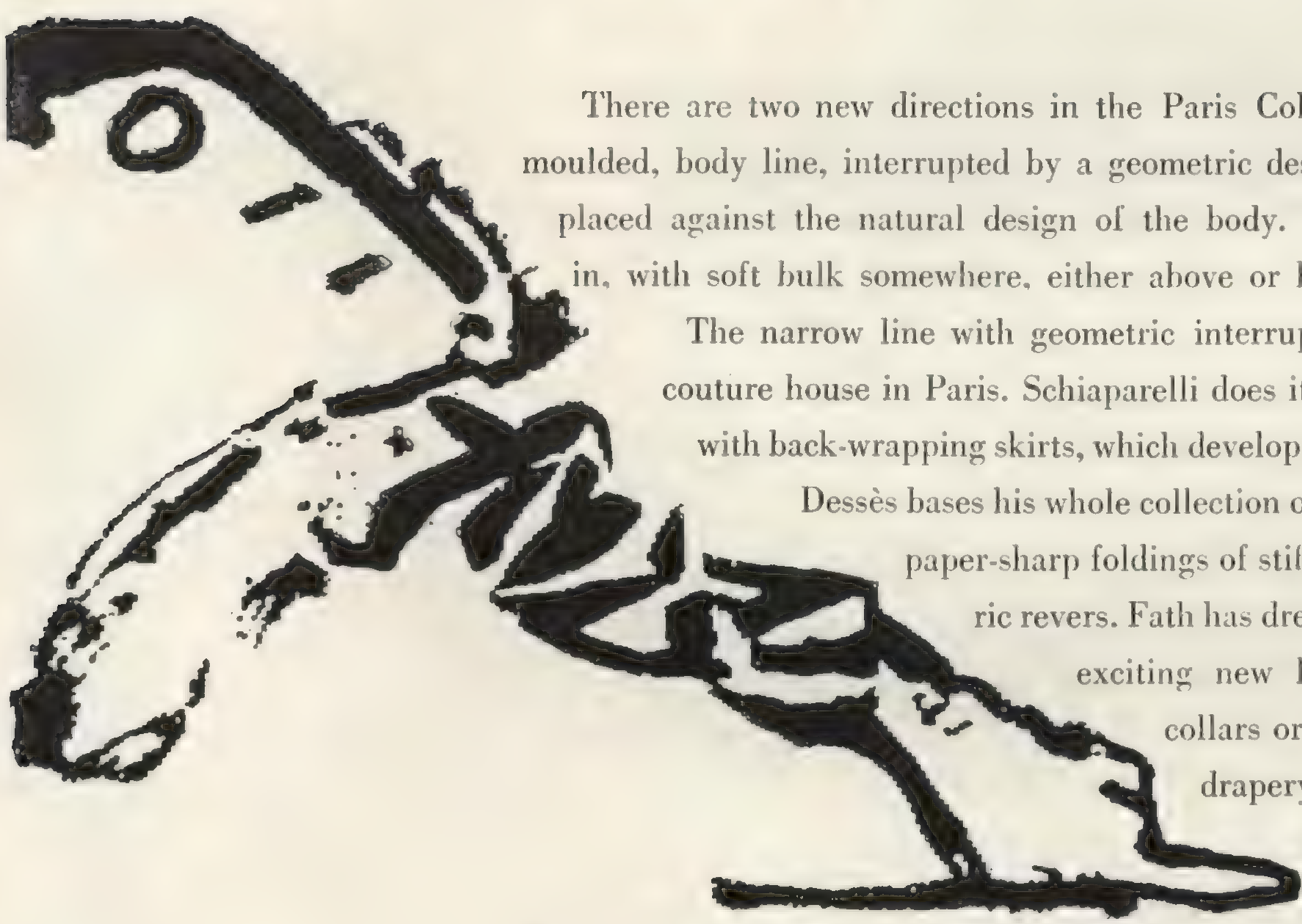
Eton collar, small rose.

Schiaparelli's jungle leaf hat

The new Dior bloused line,
sharply belted.
Top width softly extended
by flounced sleeves, beaver lined;
and by contrast—the tube skirt.

Paris collections: first report

PARIS *interrupts the line*



There are two new directions in the Paris Collections: 1. The narrow, moulded, body line, interrupted by a geometric design; a clear, sharp shape placed against the natural design of the body. 2. An ample line, belted in, with soft bulk somewhere, either above or below the waist.

The narrow line with geometric interruptions is in almost every couture house in Paris. Schiaparelli does it with back-folding revers, with back-wrapping skirts, which develop from her last spring's line. Dessès bases his whole collection on it, making his point with paper-sharp foldings of stiffened crêpes, with geometric revers. Fath has dress after dress in this sharp, exciting new line. Piguet does it with collars or with upward-pointing hip drapery. Rochas, with looping drapery, with folded suit fronts, with enormous cuffs. Paquin, who has a new and talented designer, puts great emphasis on the very narrow, long evening dress and the diagonally cut day dress.

But it is Dior who makes the second point in the Paris Collections. As he did in his first triumphant showing, he has seized on the beginnings of change in fashion, dramatized it, lifted it to magnificent beauty. This new Dior look is softly bloused above the waist; a sharply pulled-in, always belted line, worn with tube skirts so narrow they must be slit for walking; or with box-pleated skirts or with (the exception) occasional enormously full skirts. Other houses also make good points of the bloused-back line. (*Continued, next page*)

Because of delay in deliveries, none of the Paris fashions shown on these pages will arrive in America until about the middle of September. The list of shops where these designs will then be found will be published in Vogue, September 15.

Dessès flings back the facing of a loose coat into a wide cape collar.

Dior extends wide epaulettes over a bloused, belted suit.

PARIS *continued*

Apart from these two general silhouette trends, there is a feeling for very warm, unfurred coats, made practical for winter by doublings of the material in half-a-dozen ways. There is a feeling for furred coats: fur as a part of the design; a deep Persian lamb yoke or beaver half-sleeves at Balmain; fur linings almost everywhere. There are bulky greatcoats in long-haired furs.

There is a radical change in the Paris idea about evening fashions: the great news, the great beauties, seem to be the narrow dresses which every designer shows for grand evenings. There is in every collection at least one sweeping-skirted ball gown. But the short-and-bare, under a sumptuous day-length evening coat, or the short-long evening dress, is shown for everything except the true gala; is the general rule for evening dress in Paris as in New York.

For day, there are some shorter skirts about, but the accepted idea is an unnoticeable length for day and late day; a markedly studied attention to tricks with lengths for evening. There is news in shoulders: in many houses, an accent is added to the prevailing natural shoulder, notably, great soft epaulettes at Dior; pyramid collars at Molyneux. There is news in the tiny, sharply designed hats everywhere. There is news in Paris of beautifully designed, desirable clothes with the fixed purpose of interesting, of dramatizing a woman.

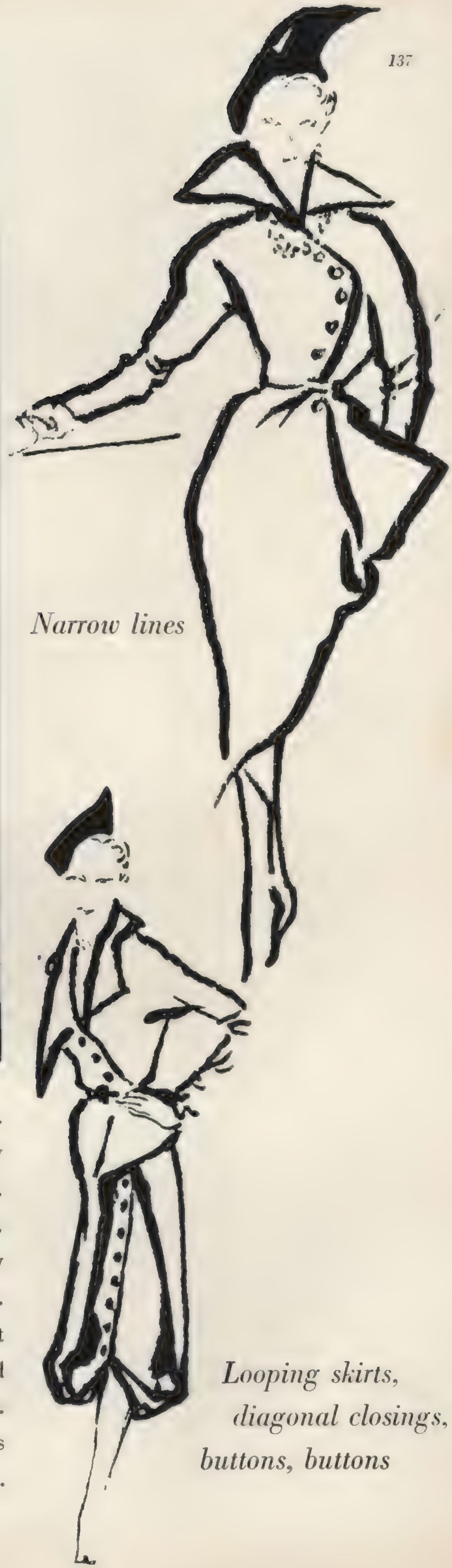
HORST

PARIS:
moulded curves, angles added

Fath's buttoned-on skirt wings

Above: Fath's black wool sheath, with stiffened funnel-shaped wings buttoned on fore and aft, stiff schoolgirl collar. Worn with a small purple bicorne angled—askance.
Left: Fath's favourite line again—an interruption. Black wool sheath, moulded close, following the natural line of the body; the narrow skirt slit at the sides for a sudden sprout of pleated wings, marked with Fath's favourite closing line: buttons.

HORST



Narrow lines

Looping skirts, diagonal closings, buttons, buttons

Photographed above, two dresses typically Jacques Fath. *Left:* His omnipresent sheath (here, grey flannel) diagonally buttoned, with a stiffened angle to the side—buttoned on. Worn with a side-dipping cinnamon hat, long, long gloves. *Right:* Again Fath's moulding sheath; black wool diagonally buttoned, a diagonal wing angling down across the front. *Upper right:* Piguet's slim black wool, cleaving at the waist and knee, a giant collar winging to one side, the skirt folded into a sharp point over one hip and wrapped close below. *Sharp right:* Rochas' narrow black wool, buttoned first this way, then that—the skirt looping up from the hem line.

PARIS:
bloused backs

Right: Paquin's suit, the back curved by a sling of soft folds. Sharp contradiction in the pen-point pockets, skirt narrow as a pen. In black wool. Important: his black felt coal scuttle. *Below:* Dior messages—jacket bloused like a parka, clipped in by a belt. Little shoulders capped with much collar. Uneven jacket, side vents, narrow skirt. Oxford grey suit, Dior-blue scarf.

HORST

Paquin's sling back; narrow skirt

Dior's parka-back; dropped collar.

Opposite page: A stamp on Dior's collection, this dress that is first cousin to the American shirtwaist. Here, in black wool, looking very young, sure, it becomes a stroke of casual elegance: bloused, cinched, falling in front folds. Shown with a jet-studded hat, glacé gloves. Bound to be worn with these or other additions, any day, all day.

Dior's shirtwaist plan

PARIS: *soft fullness,*

Dior message: flounced sleeve; flounced skirt

A stand-out success in the new Dior collection, "Mère Michèle," grey flannel, sleeves and skirt deeply flounced, the softness strictly clasped in by a black calf belt. Black again: the antique chain necklace of dull ebony; the glacé gloves. The little hat, grey felt, with an arrow to mark where it goes—flat against the cheek.

sharply belted

Dior dress in matte satin-back faille crêpe, in his favourite red. Soft, ample, draped and buttoned to a flat front panel; shaped and belted to a narrow waistline. High-to-the-throat neckline; wrist-deep shirt sleeves. Enormous muff, black fox; rudder-back calot, velvet. Belt and gloves, black glacé leather.

PARIS: *peelers; side issues*

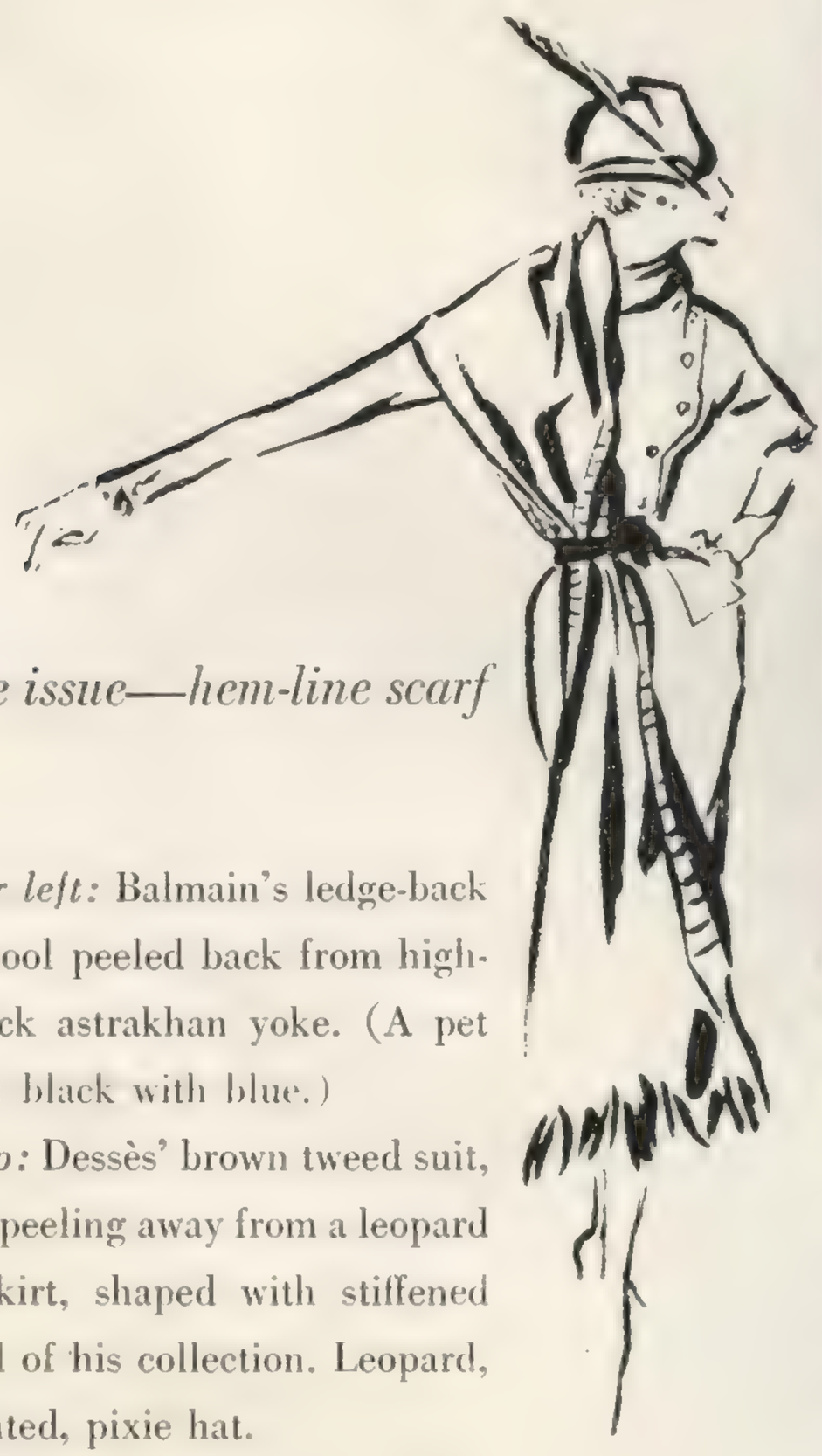
Balmain's peeled-back shoulders

Dessès' peeled-back neckline

Tiny horned hat; Piguet Boutique

HORST

Picasso bicorne by Dessès



Fath's side issue—hem-line scarf

Piguet's side issue—scarf effect

Opposite, far left: Balmain's ledge-back coat; blue wool peeled back from high-throated black astrakhan yoke. (A pet Paris theme: black with blue.)

Opposite, top: Dessès' brown tweed suit, the neckline peeling away from a leopard yoke; the skirt, shaped with stiffened folds, typical of his collection. Leopard, too, the pointed, pixie hat.

Opposite, left: Piguet's black velvet horned hat, tiny, tense, typical of Paris.

Above: Piguet's black wool coat, the "scarf," a soft motion cut in one with the collar, draping down half the front.

Left: Fath's taupe wool sheath; the great fringed scarf cut in one with the dress. The hat, a quilled slant of taupe felt.

Above, left: Dessès straight-on bicorne. Guillaume's jagged Bonaparte coiffure.

PARIS:
suit shapes; hat shapes

Schiaparelli clippings: sawed-off suit jacket, sawed-off cloche brim.

Paulette's apple-peel crown

Above: Marked with her strong new slant—Schiaparelli's asymmetrical suit shaped in black wool in a clean, narrow line, the jacket short on one side, extended by a hip-ledge on the other. The blouse, tied at precisely the same degree of slant. Cloche brim dipped, snipped off sharply at each side. *Left:* Paris corollary for a coat that spreads into a fan of collar: hat with soaring motion. Here, one of Paulette's new abstract lines, a neatly-pared spiral shape of black velvet, bound, every twist of it, in black grosgrain. The coat made of black wool by Piguet.

HORST

Peaked line: St. Cyr point

Schiaparelli: back-closing revers; brimmed helmet.

Molyneux's box-jacket suit, pyramid collar.

Top, above: New association of ideas. Collar, angular. Sharp-brimmed hat, more so. Felt hat, St. Cyr. Coat, Jacques Griffe. *Above:* Molyneux spreads new feeling about an enduring theme: pyramid collar for box-jacket suit; standaway line over tube skirt. *Right:* From Schiaparelli, two important ideas. Closely fitting narrow suit completely back-wrapped: blouse, skirt, jacket revers. Closely fitting felt helmet, newly visored.

PARIS: *narrow evening lines*

Dior's short sheath, long panel

Schiaparelli's short asymmetrical line

Above: Schiaparelli's short sapphire velvet dress; bodice slanted off one shoulder, skirt draped to one longer panel. *Left:* Dior's bare, black wool sheath, asymmetrically short; moire panel buttoned across the front, ends sweeping long. *Opposite page:* Comtesse Alain de la Falaise, wearing Paquin's spiral of black grosgrain, new narrow rival to the "big dress." Her coiffure, the new *gamine*.

Paquin's long, thin, winding line

THE FÊTE DE VERSAILLES HELD IN THE PETIT TRIANON'S JEWEL-LIKE THÉÂTRE DE LA REINE

DOISNEAU

CHANDELIERS IN THE TREES AT VERSAILLES

PARIS PARTIES

THE BAL DES TROIS CENTS

The parties of Paris this season had gaiety without tension, the excitement that comes from a solid base of national good and rising spirits responding to reconstruction, to the possibility of a stable franc, to production figures soaring above the 1929 mark. Among the highlights of the season were the three parties shown on these pages: the *Bal des Trois Cents*, limited to three hundred guests, and held in the seventeenth-century house of the Baron Roland de l'Espée; the Hunt Ball, given in the great stables at the Château de Chantilly; *(Continued on page 208)*

THE HUNT BALL AT CHANTILLY

LONDON PARTIES

A YOUNG GIRL'S DREAM OF A LONDON SEASON—A HAPPY LETTER FROM NINETEEN-YEAR-OLD MELISSA WESTON OF VOGUE'S JUNIOR FASHION STAFF.

Dear All: Since I arrived I have been in a complete spin and honestly haven't had a second. Sharman Douglas has been wonderful to me and arranged every day so that it is crammed with fun things to do.

The dances over here, I find, are very different from those in the States, as there is no cutting in, and you are often with the same partner for over an hour; terrifying, isn't it? Thank goodness, they are all terribly sweet boys and couldn't be more interesting to talk to. Actually, I am beginning to like it much better than our American way, as you get to know your partners better.

The dinners over here are also in a way nicer than those I have attended in New York, as for half the dinner you talk to the partner on your right and after the meat course your hostess yells "Switch" and you grace the gentleman on your left with a bit of conversation. In the States, I was always terrified of dinners, as I would be talking with a person on my left, then asked a question by the person on my right, and by the time I had turned to the person on my left again he would be talking to someone else, and I would sit in silence for the rest of the meal. Over here they both feel that they have to make the effort and talk to you for at least twenty minutes.

The Thursday after we arrived, Mr. and Mrs. Edward Hulton gave a party which was the most fantastic ball that I have ever been to. Sharman gave us a dinner beforehand which Princess Margaret attended. The ball was done up as a circus, with swings covered in flowers and small cars that went around tracks that were also laden down with roses and every other imaginable flower. That was great fun and I met thousands of interesting young men.

That Monday night Sharman gave a ball at the Embassy, a Fancy Dress. She went as The Lady in the Portrait in a lovely black dress and a white wig. My costume was a white satin dress covered with diamanté with a diamond tiara that I borrowed from Cartier, and I was supposed to be "Diamond Lil." Princess Elizabeth and the Duke of Edinburgh arrived as the Butler and the Parlourmaid. I think they were the most divine people at the ball.

The next bit of excitement in *(Continued on page 206)*

CAPE-COLLARED
BOX JACKET

BEEMAN PERKINSON

GREY FLANNEL
WITH VELVET

GOOD NEWS IN THE

AMERICAN COLLECTIONS

What news? What signals for the American woman who buys her clothes with an eye to seasons ahead, rather than over her shoulder? Skirts, first. The outstanding skirt stands out somewhere, but has a notably narrow streak. When the skirt is completely narrow, it is almost invariably a part of a suit.

The best skirt length of the day is an unnoticeable length. Neither too much leg nor too much skirt displayed. The shortest good street-length is about fourteen inches from the floor; the newest early-evening length is street length; the newest full evening skirt just misses the floor.

The best shoulder still appears to be lady's own. The newest coat sleeve is three-quarters length, or pushed up to that; is met, without fail, by that lovely gesture, the long, long, crushed glove.

The suit is likely to have some velvet about it. Velvet all the way, late day. There's every chance that the suit will have a short jacket, fitted or boxy. That the suit, or coat, or dress may have a cape collar.

The coat may be full-length; to the knee; finger-tip; wrist-length. May be straight; fitted; have a belt-that-comes-off, a big pocket.

The colour will be colour. Plum with scarlet; fir green with grey; grey with tones of brown. The "little black dress" will often be dark blue worsted, beige sharkskin, or Oxford jersey; will have a cut-in shape of its own.

The hat of the moment is side-tilted. The shoe of the news is asymmetrical. But "the sleepers"—the fashions that arrive quietly and gather in time their own audiences—may include the casserole hat, the high-crowned hat; the tunic dress; the very bare, very short mermaid dress for evening.

Opposite: All proportion, all news. Short, squared jacket, cape collar, narrow skirt; longer glove for shorter sleeve. Jacqmar wool and braid suit by Traina-Norell; bag by Milch; gloves; all, Henri Bendel. Suit also: I. Magnin; L. S. Ayres.

Right: News, and for ever. Narrow suit, figure-shaped; grey wool flannel by Forstmann. The velvet: the suit's façade. The detail: its genius. Hat, tipped tambourines. Both designed by Castillo from his first ready-to-wear collection for Elizabeth Arden's Fashion Floor. Both, also at Ransohoffs; Kaufmann's.

COFFIN

OXFORD FLANNEL.
FINGER-TIP COAT

Opposite: Newest of coat-lengths in one of the newest of not-blacks. Worumbo flannel with rolling velvet collar; skirt, same flannel, paler. Tilted hat. All, designed by Hattie Carnegie. Also at I. Magnin; Frost Bros.

Right: A lesson in colour. One strong colour, one stronger. News, the sleeve pushed up—the waft of violet that meets it. Coat, Ducharne wool tweed; chiffon scarf; velours hat. All by Trigère; Henri Bendel; Carson Pirie Scott; Filene's.

NORMAN PARKINSON

COFFIN

NEW COMPANIONS: GREY AND GREEN

Opposite: First run of these muted tones, each illuminated by texture. Staron silk-and-worsted. Velours hat. All, by Christian Dior—New York. After September 15, at Bergdorf Goodman; I. Magnin; Blum's-Vogue.

Right: News—narrowness, twice removed. Via cape collar; the tunic of the dress. Jacques Fath design for Joseph Halpert in Miron worsted. Shoe by Newton Elkin. All, Lord & Taylor; dress, Carson Pirie Scott; I. Magnin.

NORMAN PARKINSON

COFFIN

FOR A BLUE-EVENING SEASON

Left: A melting of blues in silk satin, the scarf a giant cuff. By Nettie Rosenstein. At Bonwit Teller; I. Magnin; The Dayton Co. Earrings, Ceylon star sapphires and diamonds, Van Cleef & Arpels.

Opposite: Ruby-red all the way. French silk velvet all the way. The skirt: street-length—late-day, evening news. By Kraus; Saks Fifth; Neiman-Marcus. The jewels—rubies and diamonds, from Van Cleef & Arpels.

COFFIN HORST

LATE-DAY NEWCOMER.
RUBY VELVET

SHADES OF RED

Left: Guava red all the way: suit, lapel-deep in news, of Forstmann wool; challis blouse; bowler; all by Christian Dior—New York. Ready after Sept. 15, at Henri Bendel; I. Magnin; Garfinckel's.

Opposite page: Venetian red all the way: velvet suit; scarf and hat, as red. Suit by Adele Simpson in Martin rayon velvet; Henri Bendel; Bullock's-Wilshire; H. & S. Pogue. Jewel, Van Cleef & Arpels.

Below: Tomato red, once, decidedly; worn pointedly with black: the dinner skirt, rayon velvet; the shirt, Heller worsted jersey, beaded. By Larry Aldrich; Lord & Taylor; The Broadway; Gimbels, Phila.

COFFIN

TAUPE WITH ORANGE

Left: Taupe alpaca fleece, news itself, makes suit news with orange. Alpaca jacket, $25; worsted flannel skirt, $13. Seaman Schepps jewellery. Norwegian sealskin suitcase, Mark Cross.

Right: Orange fleece, suit news itself, makes news worn with taupe, flickers of white. Jacket, $23; skirt, $17. Handbag, to order, Phelps. Hats, to order at Chanda. Both suits by Sportwhirl, at Altman; Himelhoch's; Bonwit Teller, Phila.

ALPACA-AND-WOOL FLEECE

New rough-rich cloth like a fur turned to fabric for a brown greatcoat of classic cut. By James Roxton, $80; Bloomingdale's; Filene's. The tall fedora, porcupine satchel, at Mr. John.

GRANDFATHER AND TSINANDALI

Family eccentricities, bandits, and a pre-Soviet Caucasian village feast.

BY PAUL CHAVCHAVADZE

TSINANDALI is a small Georgian village, famous for its excellent wine. Basking in the warm sun of Kakhetia, it gazes languidly across the wide, sheltered valley of the Alazan and at the high Caucasian Mountains beyond, with their green foothills and snow-capped peaks. A casual visitor, viewing this quiet village with its modest Georgian church and low, whitewashed houses, could never guess what worldliness and sophistication and what intensity of living had once thrived in its midst.

I was in Tsinandali but twice in my life, both times in the midst of revolution, and yet the place stands out in my mind as a haven of peace and harmony. The first time was in 1905, when I was still a child, and grandfather Zachary's remains had been brought there to be buried. Even in peaceful Kakhetia peasants were then rising up in arms against their landlords but the men of Tsinandali insisted on carrying my grandfather's coffin to his grave.

The entire family clan had gathered there for the occasion, bringing with them their numerous families. Grandpapa's brother and sisters, as well as a widowed sister-in-law, and Grandmother's three brothers and five sisters made up the older generation, but of them all Zachary's two sisters were by far the oldest. In contrast to the other women they wore the Georgian national dress and *tasakravi*—a narrow headband with a white veil, under which the hair was done up in long, corkscrew curls. And they mourned their brother according to older traditions, wailing and lamenting regularly every half hour or so. I can still see them, sitting together on a large divan and wailing in unison. Following a childish impulse, I scrambled up behind them and started to jump with all my might, bouncing them violently on the divan; up and down, backward and forward they went, the two old heads wobbling and bumping into each other with their *tasakravis*, but the prescribed period of time for the wailing had not yet expired, and so it was kept up despite the disturbance. I protested loudly when my horrified mother removed me from the divan, trying to explain to her that the old aunts needed cheering up, but Uncle Niko, their brother, seemed to understand. He was a taller and younger edition of Zachary, with his white beard and the blue eyes that were characteristic of all the men on Zachary's side of the family. He took me on his knee and patted my head. "Old women have to cry," he said, "but you and I don't, and neither did your grandfather. Never forget him, dear child, for he was a great man, loved by the people. Even brigands respected him!"

The Caucasus of those days abounded in armed bands of outlaws who were commonly referred to as robbers or brigands. They were discontented, fierce men, belonging to no political party, who carried on a merciless vendetta against all Russian authorities.

My eyes almost popped out of my head when I heard Uncle Niko's words. "Brigands?" I repeated excitedly.

"Yes." He nodded his white head. "Even brigands respected him. And would you like me to tell you how I know?"

At my eager "Yes, yes," he smiled and told me the following story: "One day I was travelling from Tiflis to my country home and stopped at a roadside inn to have my horses changed, just as you did on your way here to Tsinandali. I went inside and sat down. At first there was no one there but me, but presently two men came in, and then two more, and then *ten* more, and then more again, all of them very ferocious-looking and armed to the teeth. It all happened so silently and so quickly that I hadn't time to think before I found myself bound hand and foot to the chair. They tore the epaulettes off my shoulders, calling down curses on all army and government officials. They drank wine and splashed the remains in my face. 'What are you going to do to me?' I asked, but they only laughed. 'You'll find out soon enough when our leader gets here,' they cried, and I knew then that they intended to kill me."

"And then?" I put in breathlessly.

"Then their leader came in. He looked even wilder and more ferocious than the others, and his men stood around in respectful silence, while he scrutinized me from head to foot. 'Who is this man?' he asked. 'His face seems familiar.' The others shrugged their shoulders, saying: 'Just another accursed general!' And one of them threw my epaulettes on the floor. But the leader was not satisfied. 'Who are you?' he asked me. When I told him my name, I thought I saw the others exchanging glances. 'Any relation to Zachary?' the leader asked, and I replied: 'His brother.'"

"And then?" I put in again.

"Well, my dear boy, in the twinkling of an eye I found myself unbound. They all pressed around me, they sewed my epaulettes on, they apologized, they shook my hand, and some even kissed my shoulder as a sign of great respect. And the leader ordered twelve of his men to escort me to my home, saying: 'No harm will ever come to a member of Prince Zachary's family so long as we are alive, for Zachary is a just man!' Yes, my dear child, that's what their leader said—Zachary is a *(Continued on page 198)*

NOTES ON DELIGHT

Reminiscences on seven small, keen pleasures, by the distinguished author

J. B. PRIESTLEY

1. DISCOVERING ONCE AGAIN HOW SMALL THE WORLD IS. Clever young monkeys can jeer their heads off, but the rest of us, who know that the world is full of howling dark wildernesses and so want to feel cosy for a while, rightly persist in being delighted by this discovery. The man in the smoke room visited the same specialist that we did. The widow we met in Egypt *is* the cousin of the woman at the next table. Our boys must have gone to the same school. We must have been in San Francisco about the same time. What—do you know *him?* Why, of course, they used to live next door to us. Not old *Billy* Smith? How disgusted the young are at this kind of talk, and how delighted we old codgers are! And quite right, too. For we know that just beyond the curtains, shaking a little, no doubt, with all our triumphant cries, are night, black as the grave, and the east wind and Siberia and the Okhotsk Sea and the endless wastes of the North Pacific; that in East Asia alone are a thousand million strangers and idols with three eyes and eight arms; that half a mile from the banks of the Amazon is the jungle nobody knows, probably with spiders the size of kittens; that any small, lighted space, loud with friendly talk, is almost a miracle; and that we grow old and our wounds ache and too often when we can not sleep we remember the dead. . . . Why then, your brother must have been there when my uncle was there. How extraordinary! It just shows one, doesn't it, what a small place . . .

2. ANSWERING BACK—When you have a beautiful, clear case. One example will do. During the war when I was broadcasting a great deal and received many letters of abuse, an angry gentleman from South Devon wrote something to this effect: "It is about time you realized that many of us are sick and tired of your references in broadcasts and articles to *The Old School Tie.* Even you ought to understand that by this time we have had more than enough of it—" etc., etc. "I am interested to learn that you are sick and tired of my repeated references to *The Old School Tie.* No doubt you will also be interested to learn that in no broadcast or article have I ever mentioned *The Old School Tie,* as this happens to be a term that I have deliberately refrained from using." Delight? Certainly.

3. THE FIRST POET I EVER MET REALLY LOOKED THE PART; and although that was nearly forty years ago and I have met scores and scores of poets since, I think he looked the part better than any of his successors. He was shaggy and leonine, with formidable brows above deep-set eyes and hollowed cheeks. If he read his work—and he took no persuading—he intoned it in the grand manner, with his eyes flashing away and one hand beating the measure. He did not live in a world of typewriters and agents and contracts with the B.B.C. He was published, it is true, and would sometimes refer with gratitude or scorn to reviews of his work. But this was merely an occasional descent from some prophetic height. He seemed to cohabit with the Sublime. He was not a chap who wrote verse, but the Bard. He could trumpet with laughter, but like so many romantic persons, who have a kind of innocence about them, he had no sense of humour, and probably was better without it. He was no fool, except in the sense in which all really nice people are fools, and was often shrewd in his judgments of both persons and issues; but his outlook, from his invisible mountain-top, was magnificently Poetical. If he did not actually wear a cloak, he seemed to do so above his astonishingly hairy tweeds; and somehow his hats hinted at Merlin. His family and friends loved him, and so did I. And as a youth encountering the Ideal made manifest, I delighted in him.

4. WOMEN WHO SAY THEY ARE INDIFFERENT TO CLOTHES, like men who say they do not mind what they eat, should be distrusted; there is something wrong. And men who sneer at woman's passionate concern about dress should be banished to the woods. For my part I delight in women when they go into a conference-huddle over new clothes. They seem to me then most themselves and the furthest removed from my sex. They are at such times completely in their own world. They are half children, half witches. Note their attitude during these clothes conferences. For example, their absolutely clear-sighted realism about themselves. We chaps always peer at ourselves through a haze of goodwill. We never believe we are as fat or as thin and bony as other people say we are. The ladies are free of all such illusions. (Notice the direct, level glances they give each other on these occasions.) So in their clothes conference, unlike all masculine conferences, there is no clash of illusions. All of them meet on the firm ground of fact. What is known is immediately taken into account: Kate's left shoulder is higher than her right; Meg is very broad across the hips. The conference line—and very sensible too—is that we are all imperfect creatures, so how do we make the best of ourselves? (If *(Continued on page 201)*

VOGUE SPOTLIGHT

ROBERT DOISNEAU

JACQUES TATI, NEW FRENCH COMIC, STAR OF THE FILM, "JOUR DE FÊTE"

BOBBY DRISCOLL, THE TWELVE-YEAR-OLD STAR OF "THE WINDOW."

PAINTING LENT BY RAFFAELE CARRIERI

PENN

MASSIMO CAMPIGLI (*left*) THE MILANESE PAINTER, HIS WIFE AND SON. HIS PAINTING, "THE STAIRCASE" (*above*), IN THE MUSEUM OF MODERN ART'S 20TH-CENTURY ITALIAN ART SHOW.

JACQUES TATI is the first original comic contribution to French movies in recent years. As the star of *Jour de Fête*—which he also wrote and directed—he is endearingly slapstick and sentimental, tripping from gag to gag with a gentle inventiveness reminiscent of the early Chaplin. Except for Tati, the cast of *Jour de Fête* play their real-life selves in the real-life village of Saint-Sauveur, where Tati hid out during the German Occupation. The picture, which opened in Paris unnoticed, has been a runaway hit ever since.

"THE WINDOW" is one of those quiet good movies often overlooked since it evades the rigid principles of murder films. Much of the freshness lies in the change of perspective with a child trying to get someone—anyone—to believe his story of a murder he has seen before the murderers murder him.

MASSIMO CAMPIGLI is one of the finest of the younger Italian painters. The severity of his canvases, the ordered world that they reflect, his palette with its insistent brick-reds, whites, and bronzes, all have a Pompeian serenity. Until ten years ago Campigli lived in Paris, writing at night for an Italian newspaper so that he could paint during the day. Now in Milan, his paintings have been shown in London, Paris, and now in New York.

LA SCALA in Milan is probably the world's most famous opera house. Among the finest critics in its audience are the maids and ushers who enforce silence during performances not as a mere point of order but so that they themselves may hear the music. This year, three La Scala stars, Ebe Stignani, Gianni Poggi, and Elisabetta Barbato are to sing in America. Like most European opera companies, La Scala often has to re-import its stars from the U. S.

OPERA LOVERS, THE MAIDS AND USHERS AT LA SCALA LISTENING OUTSIDE THE BOXES

FED. PATELLANI

THE NARROWING SUIT

A lesson in suit-proportion. The short-jacket suit, narrow from shoulder to hem. Its flipness—the peplum; the rhinestoned buttons, for glitter only. Black and white wool tweed fitted within an inch of its life. Side-set bowler, felt with velvet.

All designed by Hattie Carnegie; also at The Blum Store; Frost Bros.

Narrow streak; the peplum its point,
its turning point. Grey Juilliard wool broadcloth,
black velvet. By Capri, $110. Casserole hat.
Necklace, earrings, Jacques Fath designs
for Marvella. All, Lord & Taylor;
suit, also Hudson's; Charles A. Stevens.

PENN

THE NARROWING SUIT *cont'd*

More narrowness—the way of many a suit this year.

Here, with a short jacket, a quick peplum.

Brown and black wool tweed with velvet collar, jet buttons;

a single box pleat at the back of the skirt.

By Varden Petites, $80. Altman; Wm. H. Block; Marshall Field.

Feather hat, to order, Chanda.

The narrow suit, the short jacket.

But here the jacket skims by the rib cage without a hug.

Oxford grey men's-wear flannel, velvet-turned.

By Fashion Towne, $40; Trifari Oriental pin;

both, Saks Fifth. Suit also Rich's.

Binoculars, Abercrombie & Fitch.

THE NARROWING LINE:

THE ONE-SIDED HAT

A streak of narrowness in every collection.

Here, in a black Hockanum wool suit

accented with red wool. By Diminutives, $90.

Bendel's Young-Timers;

Woodward & Lothrop; J. W. Robinson.

The hat, the shape of the moment.

THE CONE-SHAPED RING

A rising fashion: the tall ring.

Magnified here, Cartier's cone of gold

with diamonds sunk in its peak.

THE TUNIC DRESS

Seen, applauded at Traina-Norell,
the dress with two silhouettes:
fullness spread over a sheath.

THE CONE-SHAPED HAT

Very much in the air—hat ideas
from John Frederics, destined to set
new altitude records.

THE ASYMMETRICAL SHOE

The new path taken
by Julianelli:
side-swerving instep straps.

COLLECTION IMPRINTS

THE MERMAID SILHOUETTE

Very bare, very short, spectacular.
A Traina-Norell evening idea.

Drawing special applause at many of the American ready-to-wear collections: the ideas on these two pages. Some flashed across the collections-scene only once; a few were in the air almost everywhere. All, we think, are interesting outlines; some, in fact, out*looks:* The kite bow sweeping away from the asymmetrical neckline of late-day and evening dresses...The new *not*-narrow clause in narrow skirts. Some have barrel tucks, or tunics; one deep box pleat, or hidden panel. At Adele Simpson, for instance, the "comet skirt," a narrow streak with a burst of fullness in its wake...The long torso, coaxing its way back, here and there...Fur linings everywhere. Grey kidskin inside a blue wool coat. Nutria inside the little grey cape of a grey wool suit at Trigère... The evening bouffants swirled up on one side at Ceil Chapman...The whopping muffs of fur: an arm's length of squirrel, beaver, black fox...The tippet-collared satin and brocade evening coats at Traina-Norell, hemmed clearly at day length...Cape-collars springing up everywhere...The splendid suits at Hattie Carnegie, their pockets often set just below the bosom...The tall evening necklace idea at John Frederics, spaced twinklings of rhinestones sewn on a flesh-coloured band of net.

PENN

NORMAN PARKINSON

WHITE MINK: NEW SHAPES

Evening news: these shapes in Emba mutation mink; the bare-top dress, day-length; dinner dress, day-length, with a hat. *Above:* Fluid-line cape-shawl with handkerchief points in front, designed by Mark Mooring; cap, black velvet, bronze sequins; both made-to-order, Bergdorf Goodman. Photographed under the crystal chandeliers at Charles J. Winston & Co. *Opposite:* Straight-line coat, easy as a beach robe, worn over a new bare-top, day-length evening dress. Designed by Maximilian. Also at I. Magnin; Holt Renfrew, Ltd. Important to this hem-length, the delicate shoe; these, bare-outline sandals, in satin, by Julianelli; Castlemark jewellery; both, Lord & Taylor. Photographed at the St. Regis Roof.

BLUE, of new late-day importance, here in dress, fur, and feathers. *Left:* Low-cut, long-torso dress, by Ceil Chapman, in ribbed silk, about $90; dyed moleskin stole, by Arnheimer, both, Bonwit Teller. Feathered hat from Hattie Carnegie. Dress, Hutzler's also. *Right:* Velvet-touched dress with stand-out pockets. By Mollie Parnis, in ribbed rayon moire. $60; Saks Fifth; L. S. Ayres

PRIMARY COLOURS, LATE DAY

RED, rising to all late-day occasions, here in a fur coat, the dress under it. *Left:* Dress of Bianchini silk chiffon, throat-high, with shirred-up sleeves. *Right:* Fitted and wrapped coat, dyed moleskin. Both designs by Omar Kiam of Ben Reig. At Bergdorf Goodman; Neiman-Marcus; Blum's-Vogue.

NORMAN PARKINSON

DINNER SUITS, BLACK VELVET

Gentle cloth, strong fashion; here, in two-far-apart suit silhouettes, worn after sundown with more and more velvet. *Above:* One part narrow, figure-tracing jacket; one part full, the spreading skirt. Suit by Eisenberg in rayon velvet. $90; Franklin Simon; Bonwit Teller, Phila.; Carson Pirie Scott. Repeat note for black velvet: cloche by Irene of New York, $40. Long gloves by André David, $17. Both Bonwit Teller. The diamond jewellery from Harry Winston. *Opposite page:* One part full, silk velvet box jacket, buttoned in a pyramid line, fading up to small shoulders; one part narrow, the skirt (very); with velvet twice again, in hat, in bag. Suit by Kraus in Onondaga velvet, Jay Thorpe; Frost Bros.; Gimbels, Phila. Capeskin gloves, eight-button length, by Aris, $8.50. Saks Fifth Avenue.

Above, left: Coat-dress, slim streak, framed by inverted pleats.

By Paul Parnes, in blue and brown glen plaid wool,

$90; Milgrim; J. W. Robinson. Tweedy felt beret, $25; Altman.

Above, right: Jersey and velveteen: grey and grey.

By Mollie Parnis, in rayon-and-wool jersey, $60; Jay Thorpe.

The pillow of a muff, grey fox; Esther Dorothy.

Right: Rolling-curve collar, easy, slim skirt; coat-dress

by Harvey Berin in taupe wool broadcloth, $60; at Hattie Carnegie.

INDEPENDENT DRESSES

Present here, and on the next two pages, well-constructed, self-reliant dresses, each much more than the basis of a costume—practically a costume-in-itself. *Right:* Tweed dress, coat proxy; coachman's rows of buttons. By Davidow, in sand-colour Hockanum wool, $80; Bloomingdale's. Spiral turban, beige felt; Sally Victor. *Below:* Dress with a side-pulled panel. By Capri, in black Hockanum wool, $70; helmet of brown velours paved with black and taupe feathers, $45; both, Lord & Taylor. *Below, right:* Suit alternate: navy-blue wool dress with black braid binding, four-point collar, about $70; Saks Fifth; Garfinckel's; Harzfeld's. (After September 15.)

FRANCES MCLAUGHLIN

INDEPENDENT DRESSES *continued*

Left: Velveteen and wool, gold against Oxford grey, slim lines, all curving.
By Ben Barrack, in Juilliard wool; $45;
gold velveteen helmet, by Suzy U.S.A., $7.50;
both, Altman. Dress, also Jordan Marsh.
Leopard muff; Esther Dorothy.

Below: Sleeked with leopard, a smooth taupe gabardine, the skirt buttoning off-centre.
By Charles Lang, in Juilliard wool, $90; Stein & Blaine.
Leopard beret, leopard envelope handbag with a leopard head for a clasp, both, Mr. John.

Below: Two-piece, two fabrics; peg-top skirt, beige wool; curving blouse, black Onondaga rayon tissue faille; shining link: black satin belt.
$40; at Hattie Carnegie.

Left: Coat-dress, tweed; soft barrel skirt; the collar, black velvet.

By Joseph Halpert, in black and white Juilliard wool, $70; Bergdorf Goodman.

Below: Dress with a suit façade. At the back, a panel,

buttoned. Jacques Fath design for Joseph Halpert,

in Stroock wool, about $165; side-wide bicorne, black felt,

Jacques Fath design for Florence Reichman, $45; both, Lord & Taylor.

Dress, also Stix, Baer & Fuller; Lindner-Davis.

FRANCES MCLAUGHLIN

BALKIN

THE JERSEY SUIT, TWO WAYS

Vogue Designs for Dressmaking

Two suits to make or have made in wool jersey, a constant repeat performer. *Above:* City-country suit in a brisk, unexpected colour combination; scarlet wool jersey highly spiced with ginger velveteen collar and cuffs. No. 6892. *Left:* Country-city suit in grey and white wool jersey, the checks woven in. Four balanced patch pockets at the front; box-pleating, like a Norfolk jacket's, at the back. Couturier Design No. 520. For other views, sizes, see page 210.

JOFFÉ

SUIT POINTS, THREE VIEWS

STRICT SUIT, SOFT SUIT. Above are two far-distant degrees of how a new suit may look this season. The one at the left in herringbone woollen, a work of close tailoring, precise, detailed as a stop watch. At the right, grey woollen shaped by gentle rounds of tucks to a small waistline. Both tuned to narrow skirts; both by Irene. Bergdorf Goodman; Garfinckel's; Marshall Field. Leopard scarf; marten scarf; sailor and beret to order; all, Bergdorf Goodman. DRESS-SUIT, PURPLE, WITH ACCENTS OF PINK AND THE NEW "NUTSHELL" BROWN, a rich-as-Croesus colour scheme *(opposite page)*. Purple: the sliver dress jacketed to do the work of a suit, by Maurice Rentner, in Stroock woollen. Pink: bright hat; pale flick of ribbon from an embroidered bead disc; Maurice Rentner's "Pink Pearl" lipstick. "Nutshell," new brown for leather: here, eight-button-length Kislav gloves, $16; suède bag by Koret, $35 plus tax. Suit, bag, and lipstick at Saks Fifth. Gloves at Best's. All at Hutzler's; Harzfeld's. Diamond earrings from John Rubel. *Below:* "Nutshell" colour: suède opera pump by Palter DeLiso, $24, Jay Thorpe; suède walking shoe, $28. Delman.

DES CARTES

BLUMENFELD

COFFIN

MR. AND MRS. DOUGLAS FAIRBANKS, JUNIOR

MELISSA, VICTORIA, AND DAPHNE FAIRBANKS

THE FAMILY OF DOUGLAS FAIRBANKS, JUNIOR

They live in a straightforward house, low, rambling, surrounded by a starched white wall and built on a bluff just outside Los Angeles. Inside, the house has a bland becomingness that avoids tricks and acid colours, leaning instead to understatement and monotones. In the drawing room, for instance, the silvergreen of the walls is repeated by curtains in the same key. The room's accents primarily stem from the patina of antique wood and silver, of Chippendale chairs, of a superb Queen Anne secretary filled with eighteenth-century silver mugs. Everywhere there is the easy warmth of personal photographs—of the three Fairbanks daughters, of members of the British Royal family. The house, a meeting place for the distinguished visitors to Hollywood, has adaptability, shifting from the formality of dinner for twenty to the casual Sunday open-house, a Fairbanks custom. *(Continued on the next two pages.)*

OVER THE MANTEL, A PAINTING BY RAEBURN

LOOKING INTO THE BEDROOM FROM THE BED-ALCOVE

SHULMAN

THE BIG AND MULTI-MIRRORED DRESSING ROOM

THE FAIRBANKS'

continued

Mrs. Fairbanks collects antique silver caddy spoons; her collection of eighteen contains many rarities. When alone, the Fairbanks' like to dine in front of the fire in the peach-white-and-blue bedroom (*above*) with its signed pieces of French furniture and its view of the Pacific. In Mrs. Fairbanks' mirrored dressing room (*left*), with its yellow and peach patterned silver paper, the hearth (not shown) is given an original use—treated as though it were a table, massed with photographs and books in reach of the chaise longue.

SHULMAN

THREE THOUSAND SOLDIERS (AND SAILORS) ALL IN A ROW

Mr. Fairbanks collects lead soldiers—ancient and contemporary—has one of the finest private collections in the world. In his office (*above*) they are lined up on elliptical shelves. This office is the headquarters for Mr. Fairbanks' volunteer work for CARE, United World Federalists, and the American Association for the United Nations. The playroom (*right*)—headquarters for Sunday open house—crowded with pictures and war trophies, is reminiscent of an English pub, even to the sign "The Rose and Crown" outside.

THE PLAYROOM, AN OPEN FIREPLACE, A DART BOARD

COFFIN

Left: Short to the knee: navy-blue topcoat, grey kidskin inside, outside as a collar. By Philip Mangone. $275. Gloves by Bacmo. $9. Both. Lord & Taylor. Coat also at Martha Weathered; Hutzler's. Hat. to order. Chanda. *Right:* Shorter—to the finger tips: town topcoat with a casual attitude. By Davidow in brown wool. $125. Jewellery by Trifari. Both. Bonwit Teller. Coat also at Joseph Horne; Vandervoort's. Black velvet pillbox; Mr. John. Both topcoats, Forstmann wool.

BELTED TOPCOATS: SHORT. SHORTER

COVER-ALL COATS

Left: Bloused-back, belted coat in navy blue with points at the collar and cuffs. A Molly design in Juilliard wool broadcloth. $100. From Lord & Taylor. With it, a cloche of mauve beaver-felt, wrapped with feathers. Made to order at Chanda. *Right:* Belted coat with saddle-bag pockets, flaring collar, leather twice; buttons, belt. By Bellciano of cocoa wool. $155 at The Tailored Woman. Hat, Jacques Fath design for Florence Reichman. $45. Lord & Taylor. *Below:* Shawl-collar, fitted coat, brisk in black and white checks, softened by a flounced collar. By Monte-Sano, in wool tweed. $265; Bonwit Teller. Over the arm, a black Persian lamb muff, by Lilly Daché.

The cardigan coat, the sweater-simple neckline and plumb-line closing over-scored by black Persian lamb. More Persian lamb on the parallel pockets, the new below-the-elbow-length sleeves (met by long gloves). By Traina-Norell in salt-and-pepper herringbone tweed, all wool. At Bonwit Teller; Nan Duskin; I. Magnin. Velours-felt cloche, deep and dipping, by Braagaard.

RAWLINGS

WE LIKE THE WAY HE LOOKS

In every age there is one man in public life who dresses with outstanding grace and distinction. Beau Brummell was one; Lord Melbourne another. Certainly in our time it is H.R.H. the Duke of Windsor. Ever since he was a young Guardsman, his very special elegance has been stimulating other men's interest in clothes. He has imitators all over the world. They have copied his plus fours, double-breasted dinner jacket, Windsor knot, dark red carnation. . . . But no one has ever quite captured his fabulous flair. That remains uniquely his own. These photographs were chosen to illustrate his light touch—yet the great authority with which he wears even the most casual clothes.

Opposite page: Case in point: his jacket, navy blue with bold white checks; shirt, pale blue, two-toned, with tiny checks; tie, grey and blue checks; trousers, grey flannel; the moccasins, white and brown.

Below: In the sub-tropics, the Duke of Windsor wearing a pale yellow jacket with a red overplaid; gingham check shirt, brown and white; inimitably knotted handkerchief, yellow and brown; yellow linen slacks.

Right: At the Cannes Golf Course, wearing the new sawed-off slacks. They look like plus fours but are slacks cut off well below the knee.

Note: H.R.H. wearing the sawed-off slacks—not plus fours.

JOFFÉ

NEW-SEASON SUITS

Many a man's first purchase in the autumn: the suit important enough to take first place among those he wears daily in the city. Example: the single-breasted one photographed *above*, handsomely tailored down to its least detail. By Lebow, in a brown herringbone worsted with an unusually soft finish, a cloth woven exclusively for him. About $75. *Right:* Fine edition of one of the classics of a man's wardrobe: the double-breasted suit of grey wool flannel, with a very neat and well-turned-out look. By J. Schoeneman. About $65. Both these suits are at Lord & Taylor. The worsted suit, also at Lewis & Thos. Saltz; Roos Bros. The double-breasted grey flannel suit, also at Woolf Bros. and at Hastings.

A VERY FINE EAU DE COLOGNE

WITH THE MOST TREASURED NAME IN PERFUME

CHANEL

GRANDFATHER AND TSINANDALI

(Continued from page 162)

just man! And twelve brigands escorted me all the way to my home, which took us over eight hours. Your aunt got a fright when she saw them, but they bowed to her politely, as they dismounted and helped me out of my carriage."

"And then?"

"Well then I naturally offered them food and drink, but they refused to take anything and vanished into the night."

I would have liked to ask Uncle Niko many questions, but just then my grandmother came in. "We must go and thank the people of Tsinandali," she said and, taking me by the hand, she led the way out of the house.

Dusk was descending over the orchards as we walked towards two large bonfires that could be seen twinkling in the distance between the trees. I caught the sound of many voices and, as we came nearer, I saw men, women, and children roasting the carcass of a bull on one of the fires, and the carcass of a sheep on the other. They had large gourds of wine with them, out of which a glass was filled and presented to my grandmother. She said a few words in Georgian, which I did not understand, and sipped the wine, handing the rest of it to my father.

And that's how I remembered Tsinandali—the night settling around us, the fires blazing, and the family joining the villagers in a friendly, clannish wake, while the plaintive voice of a Georgian *zurna* moaned somewhere in the dark.

AFTER THE REVOLUTION

When I saw Tsinandali again I was eighteen, and revolution had returned to Russia, this time to stay. Georgia had proclaimed herself an independent republic, but she was having her share of turmoil, for once again, as in 1905, peasants in many districts were killing their landlords or burning down their homes. But the memory of Zachary was still very much alive in Tsinandali, even though his house had become divided during the intervening years.

"You must go to Tsinandali and see your Uncle Max," Grandmother Marie had said, when I came to stay with her in Tiflis. "My other children never see him any more, but he has no children of his own and he considers you his heir."

It was an open secret in the family that Uncle Max had always been her favourite, and my father and the others had quarrelled with him over Tsinandali when old Zachary's estates were being sold to pay off family debts. They had wanted my mother to buy Tsinandali, feeling that my father as the eldest should have it, but through some subterfuge, of which they secretly accused my grandmother, it was bought by Uncle Max's wife. Grandmother Marie had indeed pulled a quick one, so to speak, but her children failed to understand that it was her intense love for Tsinandali rather than favouritism that made her do it. She had watched my parents drift apart; there would be no one to take care of Tsinandali, with my father more interested in his military career than in tending the land, and my mother, an invalid, spending many years abroad. To hold Tsinandali you had to live with it as Zachary's and her family had done in the past, and Uncle Max loved the place and was willing to do this; and so it was Aunt Genia's Moscow money that got Tsinandali. Now my grandmother was hoping to bring it back into the fold by persuading my uncle, and particularly his wife, to name me as their heir. "I am happy that the men of Tsinandali will get a chance to see you," was her parting remark to me, as I left Tiflis one fine morning.

Gone were the slow days of horse and carriage, but the train took more than six hours to cover seventy miles, and it was not until late that afternoon that I found myself standing on the narrow station platform of Tsinandali. I caught a glimpse of the village two miles away, looking down from its little green plateau, when a grinning village lad came running up to take my bag. I saw two men leading a saddled horse towards me and a third carrying a glass of red wine on a platter. I guessed them to be a welcoming delegation from the village. They looked at me solemnly, more appraisal than curiosity in their eyes, as I smiled and took the glass of wine. Sensing that every detail of this first encounter would be reported to the village folk, I did my best to impress the three men favourably and succeeded in draining the glass without spilling a drop and jumping into the saddle as dexterously as I could, for riding and drinking were two things in which my father's ancestors had always excelled.

THE GULBAT DRINKING TEST

In bed that night in Grandpapa Zachary's study, I found myself face to face with an old portrait of his father, Gulbat, who had been the greatest drinker of them all. His reputation in this respect had been such that, even in my day, "He is trying to live up to the glory of Gulbat" was a common expression in Kakhetia, when they wanted to extol a man's ability to imbibe and hold his liquor. And from the canvas on the wall Gulbat looked down at me with piercing blue eyes that seemed to bore through me, trying perhaps to calculate how much of his "glory" could be upheld by this alien-looking descendant, who spoke no Georgian and favoured a Russian mother from the distant north. The very next day I was to take a Gulbat test at a sumptuous repast given by the men of Tsinandali in my honour.

The setting for it was a large

(Continued on page 200)

LUNT

Sterling of Lasting Good Taste

LUNT SILVER POPPY

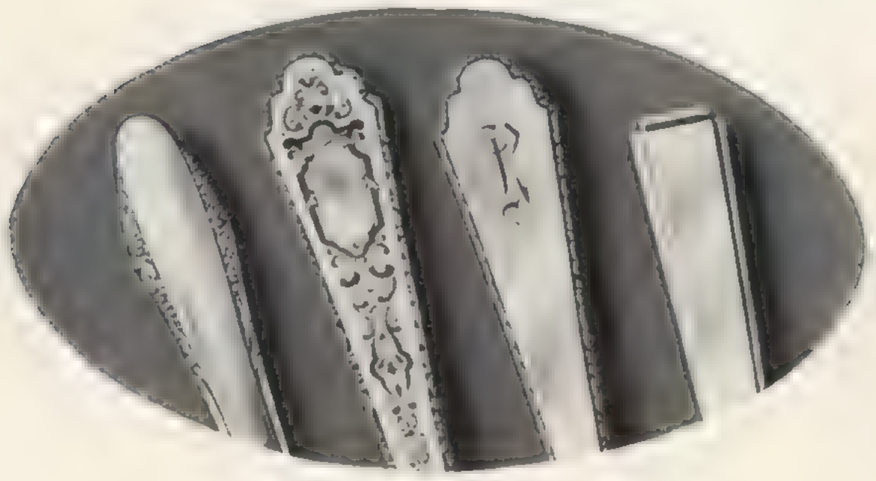
LUNT ENGLISH SHELL

LUNT MODERN VICTORIAN

LUNT CHARLES II

LUNT AMERICAN VICTORIAN

For Lasting Pride and Pleasure



Patterns illustrated above, reading from left to right:
FESTIVAL, MARY II, WILLIAM & MARY, *and* MODERN CLASSIC.

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Lé Vine ORIGINALE

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GRANDFATHER AND TSINANDALI

(Continued from page 198)

and elaborate white tent just outside the village precincts. In it, tables were set in the shape of a horseshoe, while outside *shashliks* were being roasted on long skewers over open fires. My uncle, my aunt, and myself were put at the head of the table: more than fifty men sat down with us, while others crowded in, but Aunt Genia remained the only woman inside the tent. I was deeply impressed by the men of Tsinandali, by their simple courtesy and their dignity of bearing, as they played host to us. They were the hospitable masters, we the distinguished guests, and every one present was made to feel that his was the best and the most honoured place.

As for the white wine they served us that day, its supply seemed unlimited as toast after toast was offered to every member of our family, past, present, and future, every one of these toasts being honoured by drinking "bottoms up." The men were laughing and joking in Georgian, none of them seeming in the least bit drunk, and just as my own head was beginning to swim ever so slightly, they brought out a large, curved horn, elaborately decorated with silver and gold; it could hold two full quarts of wine. I was told that every man present would be called upon in turn to drain it in memory of Zachary, which was somewhat paradoxical, I thought, since he had been the only teetotaler of the family; but this was no time to argue a point. The horn was filled ceremoniously, and Aunt Genia was made to sip from it before they handed it to my uncle. I watched him as he struggled with it, his blue eyes gradually becoming glazed, as gulp after heavy gulp laboured down his throat, creating havoc with his Adam's apple. Finally he gave up.

"Paul," he cried, handing me the horn, "I leave the glory of Gulbat in your hands!" Propped up by several men, he then staggered out of the tent.

THE WINE HORN

I was on my feet, ready to finish what Uncle Max had left, but one of the elders, whose patriarchal appearance made me think of a shepherd-king of old, stopped me with a gesture of his hand. "Not so fast, my lad," he seemed to say as he ordered the horn filled to the brim.

I closed my eyes, making a hasty silent prayer, and drank. It seemed eternal! Every time I thought I was through, more and more wine came flowing out of the formidable thing, until I felt I might explode at any moment. And when at last the horn was drained, I shook it feebly in the air to show that it was empty, and slumped back into my seat. I dimly saw a few men inspect the horn and beam their approval at me, as I looked pleadingly in the direction of my aunt. I felt a warm upsurge of affection for her when she responded to my look by getting up to go; with a supreme effort of the will I managed to get out of the tent without assistance and offered her my arm. Our exit was an odd one, with plump and dimpled Aunt Genia trying to look dignified, while my feet developed a fast tendency to appear at the level of my eyes. But next morning some of the men of the village came to call on my uncle and their verdict must have been a favourable one, for he sent my grandmother a wire, saying that I had "sustained the glory of Gulbat." And my grandmother appeared both amused and pleased by it.

MY LAST VISIT

A month later I accompanied Grandmother Marie to Tsinandali and spent a few days there—it was to be my last visit. I loved the natural beauty of the place; to the village itself, to the two big houses, to the park and the orchards, to the old chapel in the park, in fact to everything there, my response was strangely atavistic, but some obscure instinct warned me that it could never be, that to them I would remain forever a stranger. Even Uncle Max seemed to be there on probation, always making an effort to belong, something my grandmother never did—she was an integral part of it all.

Grandmother Marie was also destined to be the last link between our family and Tsinandali. She was very close to death in 1920, when the Bolsheviks got the upper hand in Georgia. Some of her children, headed by my father, did their best to get her out of the country, even though she had pleaded with them to be left behind, but in Batoum, on the Black Sea, they knew that she could go no further.

"I must die where I belong," were her last words to them, as they went on their way to tread foreign soil, while my father stayed behind to protect his dying mother. Actually it was Zachary's memory that seemed to protect to the very end the woman he had loved, for on hearing that Zachary's widow was lying at death's door, the Georgian Communists commandeered a special train to take her back to Tsinandali, where she lingered for another month. When she died, the men of Tsinandali laid her to rest beside her husband's grave.

It was the last time that they were to act as pallbearers to one of her clan. A few days later the Communists took over Tsinandali, and my father and uncle left, never to return, while Tsinandali drifted towards a new destiny in a strange, new world, in which the sons of Zachary had no place.

[EDITOR'S NOTE: *This is an excerpt from Mr. Chavchavadze's book* Family Album, *to be published this autumn by Houghton Mifflin.*]

NOTES ON DELIGHT

(Continued from page 163)

politicians and their senior officials tried the same line at international conferences, they could change the world in a week.) Yet the whole clothes-huddle is not simply so much grim realism. There is one grand illusion that they all share and never dream of challenging. It is the belief that out of these clothes, with necessary swaps and alterations, beauty and witchery can emerge, that somewhere here is the beginning of an enchanted life. And I for one find this altogether delightful.

5. BLUFF, MANLY TALK, with a big background of travel and adventure behind it, like the old *Wide World Magazine;* and with everybody pretending to be a Kipling character. The best setting for it used to be the smoke rooms of smaller liners. . . . What are you having? Another large pink? . . . Ever been up the Orinoco? . . . No, that wasn't Staggers, that was his brother, the old China hand. . . . Spent a Christmas Day once in Port Limón—hot as hell! . . . Didn't I run into you once at Charlie's bar? . . . Have the other half, old boy? . . . Made a packet in Jo'burg, nobody knows how. . . . Not a gun I ever cared for. . . . Bet him a dam' good dinner at Scott's that he couldn't. . . . Bloke I used to fish with always sends me a case. . . . Skipper was plastered all the time and he put us in at Benguella. . . . Steward, four Mumbo-Jumbos—and don't forget the dash. . . . Yes, that was Moppy Phillips—what a lad!—ran off with his C.O.'s wife. . . . Got it in Bangkok one time, but it's a long story. . . . What about one for the road? . . .

6. IN THE EARLY 1920's, when I first settled in London, I did a great deal of reviewing. (There was much more space then for book reviews than there is now.) I was ready to review anything, and often did columns of short notes on new books. The books themselves were then sold—fiction for a third of the publisher's price, nonfiction for about a half—to a certain shop not far from the Strand, a shop that specialized in the purchase and re-sale of review copies, a traffic that had a faintly piratical air. At this shop, where human nature was understood, one was always paid at once and paid in cash, generally in exquisite new pound notes. And of all the money I have ever handled, this gave me most delight. Money for Jam, Money for Old Rope, Money for Nothing. When we receive our wages, salaries or fees, we may be content, for this is what we have earned, but we are a long way from delight. It is money that we have not earned, the magical bonus, that starts us capering.

Many sociologists, who understand everything except their fellow creatures, are bewildered and saddened by the ubiquitous passion among the mob for betting and gambling. But the more we standardize wages, hours and prices, the more we insist upon social security for everybody, the more we compel two and two to make four everywhere, the more people will take to the greyhound tracks and the football pools. For it is when two and two miraculously make five that the heart leaps up at last. It is when money looks like manna that we truly delight in it. Since those days when I used to sell my review copies I have earned in one way and another very considerable sums of money indeed; but they have all been lost in a dreary maze of bank accounts, stocks and shares, tax certificates, checks and bills and receipts. I have never felt rich and careless, like a man returning from a lucky day at the races or a sailor home from a long voyage. But when I used to hurry out of that shop with five or six new pound notes singing in my pocket, for a quarter of an hour or so I felt like a tipsy millionaire or the man who broke the bank at Monte Carlo. Money to Burn! And the only comparable moments I have known since have been on certain very rare occasions when I happen to have been fortunate in playing those fruit machines, which were so popular in the American Southwest when we were there. These machines are so rigged that the odds are monstrously against the customer. Nickels and quarters by the score could vanish as lemons tried to mate with plums. But the jackpot, which must surely have been the invention of some poet, more than compensated for all these losses. As the magic combination of symbols showed itself, the machine would first hesitate, then shiver and noisily gather its works together, and then, like an exasperated fairy godmother, would splutteringly hurl whole handfuls of coin at you so that below your waist it seemed to be raining nickels or quarters. This is acquisition lit with wonder and glory. We could do with more of it.

7. ROMANTIC RECOGNITION. Two examples will do. When we were flying from Erivan, the capital of Armenia, to Sukhum, on the Black Sea, a Soviet scientist, who spoke English, tapped me on the shoulder and then pointed to a fearsome rock face, an immeasurable slab bound in the iron of eternal winter. "That," he announced, "is where Prometheus was chained." And then all my secret terror—for a journey among the mountains of the Caucasus in a Russian plane is to my unheroic soul an ordeal—gave way for a moment to wonder and delight, as if an illuminated fountain had shot up in the dark. And then, years earlier, in the autumn of 1914, when we were on a route march in Surrey, I happened to be keeping step with the company commander, an intelligent Regular lent to us for a month or two. We were passing a little old woman who was watching us from an open carriage, drawn up near the entrance to a mansion. "Do you know who that is?" the captain asked; and of course I didn't. "It's the Empress Eugénie," he told me; and young and loutish as I was in those days, nevertheless there flared about me then, most delightfully, all the splendour and idiocy of the Second Empire, and I knew that we, every man Jack of us, were in history, and knew it once and for all.

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DISCOVERIES IN BEAUTY

The end of summer is apt to bring on a sudden and sorry appraisal of sun-and-surf weathered hair—the frantic realization that a program planned to revive a fall-hat's-best-accessory is in order. For while mismanaged hair manages to be fairly inconspicuous during the summer (birds of a feather!) it proves a poor counterpart indeed, to a bright little velvet hat or a wool jersey dress. Your hope: a series of soothing corrective hair treatments with Breck Hair Preparations. Breck lotions, creams, shampoos, and specialty preparations are not alone a means to an end (prettier, healthier hair) but could be a series of pleasant interludes during which you are massaging, pampering, and prettying—working pleasurably toward a neat fall head. Beginning with a massage (all Breck treatments should) fingers and thumbs are placed on each side of the head, contract and expand in a sort of pinching motion that should start in front of the ears and work up to the top of the head. This motion should exert just enough pressure to loosen the scalp. Result: better circulation, a scalp that is more receptive to the treatment that is to follow.

A series of Breck bottles and jars (*above*), accessories, so to speak, for a series of post-summer hair treatments—hair pamperings.

If your hair is dry, with brittle ends and a parched appearance, this might be your program: massage followed by a vigorous brushing. Then, an application of Breck Hair Cream No. 1 is made directly onto the scalp itself in many, many partings made from ear-to-ear—front to back. After a soothing seven-minute massage the hair is ready to shampoo. Apply Breck pH8 Lather Oil Shampoo before wetting the hair. Stretch it through the hair, strand by strand, then add warm water and work into a lather. Lather again and rinse well. After the excess water has been removed from your hair, apply Hair Lotion No. 1A and massage. This schedule should be repeated once every ten days or two weeks with applications of lotion in between. . . . If your hair is oily: apply Breck Ointment to the scalp via a series of partings, massage, then shampoo *twice* with Lacene Shampoo and remove excess moisture. Hair Lotion No. 1B, an excellent lotion for setting the hair, can double as a post-shampoo massage-lubricant. Hair Cream No. 2 can be used for between-shampoo treatments. These are, of course, only two of the many Breck programs to pamper hair and scalp—to help you help yourself to healthy post-summer hair. Bloomingdale's in New York; Filene's in Boston have all the Breck products mentioned here.

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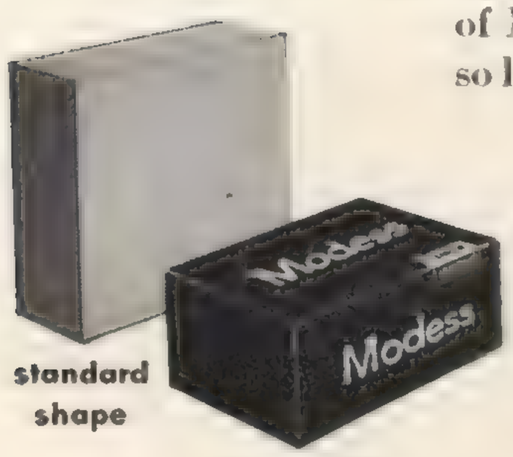

standard shape

new shape

YOUR CHAFING DISH

BY HARRY BOTSFORD

It's almost an American tradition, this habit of giving the bride a chafing dish. On the table with the rest of the gifts, it is a delight to the eye. The donor feels very happy, the bride mutters some unrestrained words of thanks which are conventionally echoed by the groom. Neither of them suspects that the gift has any utility.

As a rule, the chafing dish is the least-used of all cookware in the average home. It shouldn't be that way. It was made for use. When you discover the utility of the chafing dish, you will use it frequently and with excellent results.

There's nothing complicated about it. The bottom receptacle contains hot or boiling water heated by a spirit lamp that is easily regulated. The spirit lamp burns alcohol as a fuel. The top and the bottom are removable; the direct flame may be used on the top dish, by simply removing the part that contains the water.

Let's explore what can be done with a chafing dish.

CHICKEN CHAFING DISH

Let's start with a simple chicken dish. Before dinner, the hostess arranges the chafing dish on a small table near her accustomed chair. On it she places hot dish mats, an array of condiments, necessary spoons and serving silver—and a small pitcher containing 1 cupful of heavy cream into which has been beaten the yolks of 2 eggs. In the kitchen, a large broiler has been cut in pieces, fried in 8 tablespoonfuls of butter, seasoned with salt and freshly ground pepper. The pieces should be well browned and very tender, then removed to a very hot casserole and covered. Scrape the tiny fragments of chicken in the frying pan into the top of the chafing dish.

While the guests devote part of their attention to the soup or the opening course, the hostess is efficiently busy. The bottom of the chafing dish is full of boiling water. She adds 2 tablespoonfuls of butter to the scrapings in the pan and when it melts, she adds 4 drops of Worcestershire sauce, ½ cupful port, a tiny pinch of dry mustard, 1 tablespoonful lemon juice. Under stirring, the mixture becomes smooth and she slowly adds the cream-egg mixture, still stirring. The mixture thickens, is reseasoned to taste, dusted delicately with paprika. A little of this sauce is placed on each piece of chicken as it is served.

I don't know what this chicken is called; I suspect that it has a French ancestry. Green string beans or a simple garden salad served with tiny boiled new potatoes, tossed in melted butter that contains just a faint hint of onion juice, make this a delectable light meal.

EGGS IN CHAFING DISH

There seems to be a direct and friendly affinity between the chafing dish and eggs. An egg dish which was invented by the famous Mme. Begue, whose New Orleans restaurant was a legend in the days of her father, is a perfect main course for a late Sunday breakfast.

Melt 3 tablespoons of butter in the top of the chafing dish and then remove the water container and place the pan in direct contact with the flame, adding 1 tablespoonful of finely diced onion, and 3 diced mushrooms. When they are a pale golden colour, a small cupful of chopped, peeled tomato is added to cook 8 minutes under constant stirring. The top of the chafing dish is then replaced over the hot water, and 6 slightly beaten eggs are added, together with ¼ teaspoonful of salt, freshly ground pepper. The mixture is stirred until it becomes thick and creamy—then it is poured over toasted and buttered fingers of whole wheat toast and served immediately.

It seems to me that a chafing dish at work is a curious combination of formality and that cheerfulness too often absent from strictly formal occasions. Yet, basically, chafing dish cookery is highly informal.

The chafing dish has extra utility. If the dinner service is from the kitchen, the hostess can save many steps by pressing the chafing dish into service. If the main dish lends itself to the idea, what is left after the first serving can be placed in the chafing dish, where it can be kept piping hot, and where second servings are easy to handle—the indirect heat of the boiling water makes the second portion just as tasty as the first.

TUNA DELIGHT

It is a life-saver in an emergency. For unexpected guests "Tuna Delight" makes a fine easy main course.

Melt 3 tablespoonfuls of butter in the chafing dish and stir in 3 tablespoonfuls of flour, ¾ teaspoonful of salt, a pinch of cayenne. When smooth, add 1½ cupfuls of milk and stir until the mixture thickens. Add a 7-oz. can of drained and flaked tuna and a small can of drained mushrooms, 1 teaspoonful of onion juice and 4 drops of Tabasco sauce. Stir until thoroughly heated, add just a trace of paprika for colour, and spoon over noodles, toast, or hot biscuits. A platter of sliced tomatoes, cucumbers, and radishes is a good accompaniment.

SPANISH SHRIMP

There is a small, almost obscure Spanish restaurant down in Greenwich Village in New York where a few lucky customers have discovered a Spanish shrimp dish that's out of this world. It is prepared by an elderly, ferocious-looking waiter, an old chap with white hair and a deeply lined face, who handles a chafing dish with rare skill.

José beats the yolks of 2 eggs with ½ teaspoonful of salt, a pinch of cayenne, 1 grated onion, and 1 tablespoonful of cream, using a special fork. In the top of the chafing dish, he melts 1 tablespoonful of butter, stirs in 1 tablespoonful of flour, adds 1 tablespoonful of catsup, 1 cupful of hot beef stock, 2 tablespoonfuls of lemon or lime juice. The egg mixture is added last and the sauce has an aroma that whets the appetite to a sharp edge. When the sauce is sufficiently thick, José adds 1 pint of cooked, diced shrimps. (Canned shrimp can be used instead of fresh.) After 10 minutes of cooking, he adds a meagre tablespoonful of sherry. Small croutons are placed in the bottom of each serving bowl and over them is decanted the steaming shrimp mixture. A green salad, lavishly tossed in a tart French dressing—a pot of black Spanish coffee, and the meal is a delight. It's just as good when prepared at your own table, in your own chafing dish.

Put that cherished chafing dish to work. It's really more ornamental when it is used. Its pristine beauty will not be destroyed by use. It's a handy tool, a combination of stove and cooking utensil, light, easy to handle.

It was meant to be used—so see that it fulfills its destiny.

JERSEY ERA: TWO APPROACHES

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Jersey sweater-shirt, ribbed wool, Oxford grey, with its own V-top and cuffs of white rayon crash, $18. Skirt, black and white wool tweed, briskly checked, $20. Both, by B. H. Wragge, at Bonwit Teller. Jersey dress with a cardigan-cut bodice, ribbon-bound; skirt, accordion pleated. By David Crystal of red Heller worsted jersey. $30; Saks Fifth.

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LONDON PARTIES

(Continued from page 149)

my life was on Thursday night, when Sharman arranged for me to go to the Palace Ball. Really, that was an evening I shall never forget. We had dinner at Sharman's beforehand, and left for the Palace at about 10:30. It was all lit-up like a Christmas tree and as we passed through the gates, I felt as though I were in a completely new world. I wandered around with my mouth open gaping at everything. All the women were dressed in huge satin and brocade dresses that were really perfectly beautiful, most of which had been made over from exquisite old family brocade and satin materials that had been in the family for years, and all the married ones wore great tiaras, some covered with diamonds, others with sapphires, rubies, emeralds, and the like.

Princess Margaret looked beautiful in a white tulle dress covered in silver sequins and a very small diamond tiara, as unmarried girls are really not supposed to wear them. I believe this is the first year that she has been allowed to. The Queen was ravishing, dressed in a yellow tulle dress with an enormous tiara of diamonds. Naturally, all necklaces and bracelets to match. Princess Elizabeth was there also with Philip, and she looked even more divine than Princess Margaret, as I thought her diamanté dress was far lovelier. It was white satin covered in diamonds.

The Palace is really something to see, as the ceilings are so high that you can scarcely see the top of them. The walls are covered with brocades and silks. There is no possible way for me to describe the Palace, as it is far too beautiful.

One week end we went down to Boughton, which is owned by the Duke of Buccleuch. Apparently the house dates back to the fifteenth century, and everything in it is very old and very precious. We went on a tour and Johnny, who is the son of the Duke of Buccleuch, told us that there were 365 windows, 52 chimneys, 12 entrances and 7 courtyards. Naturally, we got lost trying to find our bedroom, and then get downstairs to the living room.

They have the most fabulous collection of rare paintings and tapestries that I have ever seen. In the men's dressing room there are 48 Van Dycks, small ones of course, but still Van Dycks. They have three Gainsboroughs and as I am not very well versed in Art, I can not tell you the other painters, but I assure you that if you owned one of them you would consider yourself very very lucky. In three rooms, the furniture has been left exactly as it was in the time of Charles I. Of course, most of it is in ribbons but it is still very beautiful, and the thought that it is original and has never been touched, makes it even more beautiful. Most of the ceilings are covered in paintings of different mythological scenes. How the painter ever got to the top of those ceilings I will never know.

On one ceiling, there is a woman reclining on a couch and as you walk across the room, she sits

(Continued on page 207)

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LONDON PARTIES

(Continued from page 206)

up. Now riddle me that one. The entire house is supposed to be haunted, and I well believe it, as after I had gone to bed, I heard several strange sounds and almost died of fright. The next morning Johnny told me the room I was in was definitely the haunted room of the house! I know we all laugh at spooks and haunts, but from now on nothing can convince me that they don't exist. Never stay in a large house in England, by yourself. I know I certainly never will again.

We came back to London on Sunday, and just had dinner at home and played Canasta afterwards. That game has swept England. No one plays bridge any more; it is always a Canasta evening, if at home.

I hope to meet the King and Queen at the Garden Party at the Palace. You would be very proud of me if you could see me curtsey to Royalty. I am always terrified that I will fall over on my face. At the Palace ball, I almost bumped into the Queen and was so scared that when I went down in a curtsey, I thought that "School was out" as my knees were shaking and felt exactly like water.

Last Tuesday night the Honourable Mrs. Michael Bowes-Lyon gave a ball in Londonderry House which she rented for the occasion. It was very glamourous, the King and Queen were there. She is perfectly lovely, and carries herself in a *very* royal way. Princess Elizabeth and Philip were there. Everyone was all dolled up in his Sunday best, tiaras and all. Thousands of flowers covered the walls. We left very early and went to the "400" which is my most favourite night club in the world. Every time I have been there, I have seen thousands of young lads I know—really like Larue in New York.

Mrs. Gilbert Miller's party was heaven in a very quiet way. It was small and could honestly have been a party in New York. Jane Wyman was there and so were the Douglas Fairbanks'. He is the most attractive man in the world, I think, and seeing as he danced with me, my evening was made.

Last week end I stayed at Blenheim with the Duke and Duchess of Marlborough. Princess Margaret was with us and is one of the most entertaining people that I have ever met. Friday there was a huge party at Ditchley which is only a few minutes away from where we were. It was given by Marietta and Ronny Tree as a good-bye party, really, as the Trees are selling it. It was the most beautiful party that I have ever seen. Of course, the house is breath-taking. [*Editor's note: Vogue published six pages of Ditchley in the Sept. 1, 1948 issue.*] Cecil Beaton took us on a complete tour and I was overcome. The walls are all covered in silk and velvet and the ceilings are mostly all white with gold mouldings. A very young man has just bought it and plans to sit in splendour all by his lonesome, I guess. The rest of the week end was great fun, but as I didn't get to bed until 7:30 A.M., Saturday is a complete blank to me.

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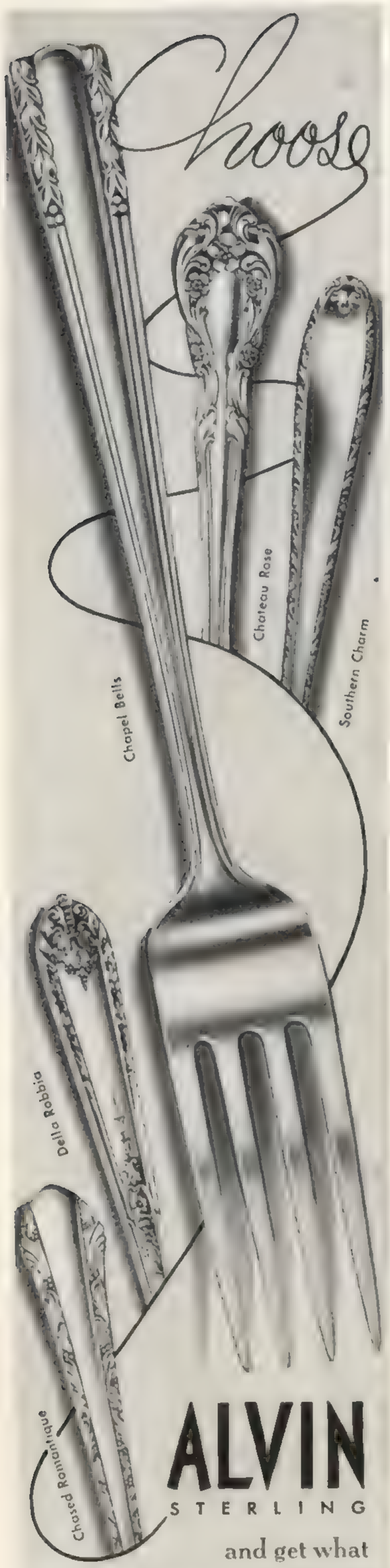

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PARIS PARTIES

(Continued from page 149)

and the *Fête de Versailles* at the Théâtre de la Reine in the Petit Trianon. The evening of the *Fête de Versailles* had a dream-like fourth-dimensional quality. Lackeys in powdered wigs, wearing the red and blue livery of Louis XVI, silently pointed the way through the illuminated park to the minute gold and peacock Théâtre de la Reine, where Marie Antoinette once acted and where no performance has been given since the Revolution. Because the doll-size theatre will seat only two hundred, and because the party was a benefit to raise funds for the restoration of the Château de Versailles, tickets were sold for ten thousand francs each. The audience, on small gilt chairs and backless period banquettes, saw a one-act opera and a Louis XV ballet by Rameau, with beautiful costumes and a backdrop originally used in the time of Marie Antoinette. Buffet supper was served from tables covered in red damask, set with blue and white Sèvres china and gold plate; lackeys in the royal livery served champagne. Everyone walked along the yew-clipped *allées*, with fountains lit at each end, lighted chandeliers hanging from the branches of the trees.

The *Bal des Trois Cents*, with its guest list of three hundred, also was a benefit. It was held at St.-Germain-en-Laye in the beautiful Hôtel de Beaurepaire, the seventeenth-century house of the Baron Roland de l'Espée. Candlelit tables, champagne, Japanese lanterns, and a covered dance floor were set out in a garden surrounded by high walls. A group of young Parisians danced the *Quadrille des Lanciers*. The men wore fake moustaches, high period collars; the women, tulle and satin dresses in the mode of 1900, with feather headdresses, their costumes specially designed and contributed by the French Couture.

The *Balloon Party* given by Mme. Elsa Schiaparelli was one of the gayest parties of the season. A mammoth balloon was moored over the garden. (Its owner goes flying in it every week end.) The high garden walls covered with green vines were spotted with brilliant clusters of toy balloons, and a Calypso band played for the dancers, who crowded the outdoor floor, surrounded by small tables lit with pink candles. (The enchanting décor was designed by Jacques Frank, who was responsible for last year's great Venetian ball.) As usual, the Countess Alain de la Falaise, who is dressed by Schiaparelli, was the smartest woman there. Because many of the women guests were dressed by Schiaparelli, the identical model appeared in different colours on old, young, fat, and thin.

The Hunt Ball or *Bal de la Vénerie*, at Chantilly, repeated the pattern of receptions given there in the eighteenth century by the Prince

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PARIS PARTIES

(Continued from page 208)

de Condé, who built the Grande Ecurie in which this extraordinary gala was held. Some of its old stalls of beautiful dark wood and polished brass were used as check rooms, its great arched hall hung with antlers grouped in threes. A few of the women guests wore headdresses: the Princesse Salomé Murat, for instance, wore in her hair a miniature stag pursued by dogs; Lady Diana Duff Cooper carried a unicorn's head. The ball was a scene of riotous colour with huntsmen and Masters wearing the colours of their home hunts; masculine formality ranged from black tie to satin knee breeches and a pink coat worn by the Comte de Coulombiers, M.F.H. of the Rallye Vallière.

At one-thirty guests were asked to go out on the lawn, where they formed a great square to watch, by the light of giant reflectors, an exhibition of "*dressage*" by Colonel Jousseaume, of the prize-winning French Olympic team, mounted on his famed horse Harpagon. (The fine points of his performance were pointed out over a public-address system.) During the course of the evening, the Rallye Picque-Avant Nivernais hounds, one of France's most famous packs, were brought into the ballroom, servants of the Dampierre Hunt sounded "*La Condé*" on their hunting horns, the hunt buglers marched through the hall playing fanfares.

The parties this season were given in a variety of settings, the hosts were of many nationalities, and young faces were much in evidence. Paris struck a note of true gaiety, not one based on escape. Paris was gay in its own right.

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DESIGNS FOR DRESSMAKING

Left: Back and front views of the city-country suit on page 183, Design 6892, sizes 12 to 20 (30 to 38); 75c. For size 16, about 3¼ yards of 54″ wide material.

Right: Other views of the country-city suit on page 182, Couturier Design 520, sizes 12 to 18 (30 to 36); $2. For size 16, about 3⅝ yards of 54″ wide material.

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